

Saturday 1 July 2017

# Amateur Photographer

Passionate about photography since 1884



TESTED

**Sony's game changer**  
This camera changes everything  
Why the new Alpha 9 will terrify its rivals



## Your perfect camera set-up

Optimise your settings to **shoot like a pro** - whatever the subject



### Shooting airshows

**Expert tips** for making the most of the summer shows

**EXCLUSIVE INTERVIEW**

### Brian May

The **Queen** guitarist on his love of stereography

### Top dogs

Winning pooch pics from Dog Photographer of the Year 2016

**£10,000 of Sigma kit to be won** Send us your best cityscape images



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Airshows are surely one of the British summer's photographic highlights. They offer a unique opportunity to get up close and personal with some classic and cutting-edge aircraft, and there are usually some dazzling aerial displays too. Getting decent aircraft shots can be a technical challenge, however, which is why we asked top US aviation photographer and

Nikon Ambassador, Moose Peterson, to share his insights and experience on page 12. A perfect camera for aerial displays – or any fast-moving subject – is the new Sony A9, a game-changing mirrorless device which sports photographers are raving about. It's one of the most exciting cameras of the year, so check out our in-depth review on page 36. Last but not least we show how to set up your camera like a pro on page 24. **Nigel Atherton, Editor**

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amateurphotographer magazine

## ONLINE PICTURE OF THE WEEK

### Blowing in the Wind

by Mick Weaver

Olympus E-M1 Mark II, 300mm, 1/2000sec at f/4, ISO 200

'I had planned a few days at RSPB Bampton Cliffs and the surrounding area to photograph seabirds and the beautiful countryside,' says Mick of this image, which he uploaded to our Flickr page. 'On the day in question, I was meant to be on a boat trip, but it was cancelled the evening before due to bad weather. As it happened, the weather that morning wasn't too bad. I spotted a small group of gannets collecting nesting material on the grassy banks on top of the cliffs and proceeded to shoot low through the grass to give the nice diffused foreground. I was hoping to catch a gannet holding a sprig of red campion, but that was not to be. It wasn't until I was processing my files that I noticed the stray feather blowing across this shot – mere serendipity.'

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### Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:  
**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).  
**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 51.  
**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.  
**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 51.



## NEWS ROUND-UP

The week in brief, edited by  
Liam Clifford and Hollie Latham Hucker

### Calumet events raise thousands for charity

Open days at Calumet have raised almost £4,000 for Great Ormond Street Hospital. The events in Manchester and London attracted professionals and amateurs, many of whom gave generously to the charity in exchange for a complimentary DSLR sensor-cleaning service.



### New competition for young photographers

A foundation formed to support young photographers has launched a competition for 13-19 year olds. Entry is free to the JJ Foundation competition, and prizes include studio hire, work experience and a Nikon DSLR. [www.jjfoundation.co.uk](http://www.jjfoundation.co.uk).



### Photographer lost in Grenfell fire

Among the many victims of the Grenfell Tower tragedy was Khadija Saye, an up and coming photographer whose work is exhibited at this year's Venice Biennale. Saye, 24, lived with her mother on the 20th floor of the block. AP's deepest sympathies go to her family and friends.



### New bags from Manfrotto



Manfrotto has introduced the Pro Light Bumblebee bag range, which features an AirSupport breathable harness, as well as a back panel and adjustable sternum supports for more comfortable use when out

and about. The line-up consists of two backpacks and two messenger bags, with prices starting at £109.95. The bags are available to pre-order now from [www.manfrotto.co.uk](http://www.manfrotto.co.uk).

### Canon at Park Cameras

Park Cameras has redeveloped the Canon area of its Burgess Hill store. To celebrate, customers who purchase any new Canon camera products from the retailer will be entered into a prize draw to win one of three hot-air balloon flights from Virgin Experiences. [www.parkcameras.com/balloon](http://www.parkcameras.com/balloon).



## GET UP & GO

### GLASGOW



### James Cadden

James Cadden's work is the latest to be included in a series of members' exhibitions hosted at Glasgow's Street Level gallery. The exhibitions provide members with an opportunity to show and speak about works in progress to others, and this particular set of images was taken during James' time as a music photographer.

Until 29 August, [www.streetlevelphotoworks.org](http://www.streetlevelphotoworks.org)

### AMERSHAM



### Child portrait photography

Photographing children is not always the simplest of tasks. Luckily, Saraya Cortaville, an award-winning portrait and social documentary photographer, is putting on this workshop with the RPS. She will be on hand to guide you through the best ways to achieve engaging child portrait photography.

9 July, [www.rps.org/events](http://www.rps.org/events)



BIG  
pictureGregory Crewdson at the  
Photographers' Gallery

◀ Photography and cinema have often crossed paths when it comes to one influencing the other. Never has this been more apparent than in the work of American photographer Gregory Crewdson, whose work carries traces of Douglas Sirk, Steven Spielberg and David Lynch. Crewdson's latest project, Cathedral of the Pines, is now on display at The Photographers' Gallery in London. This is the first time the gallery has devoted all three of its spaces to one artist.

Each image features figures posing within the rural town of Becket, Massachusetts, and its vast surrounding forests. As ever, Crewdson's images are full of tension and ambiguity. For anyone new to his output, this is a great opportunity to see his work, such as this one called 'The Haircut', taken in 2014. The exhibition runs until 8 October.

## Words &amp; numbers

*Photograph:  
a picture  
painted by the  
sun without  
instruction  
in art*

Ambrose Bierce

US writer 1842-1914

**122**  
*million*  
Flickr users in 2016

SOURCE: NANO



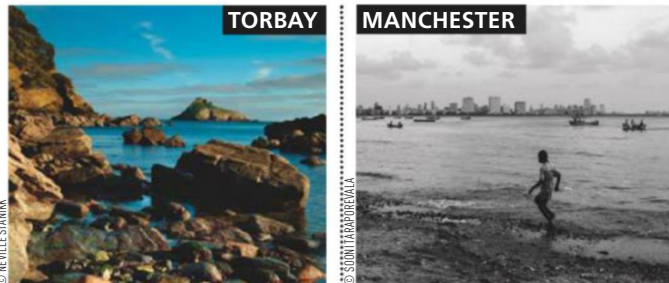
The most interesting things to see, to do and to shoot this week. By Oliver Atwell



TORBAY

## Geology field trip

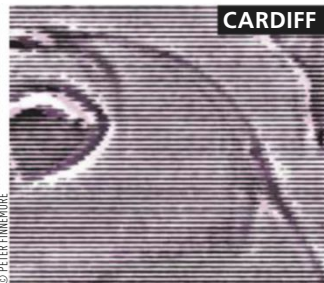
While the whole of Devon is a truly beautiful experience for any landscape photographer, the area of Torbay is a hotbed of geological curiosity, and is known for its distinctive rock formations. This field trip will be a great opportunity to explore the landscape with your camera.

8 July, [www.rps.org/events](http://www.rps.org/events)

MANCHESTER

## Soonil Taraporevala

This is the first UK solo exhibition from Indian photographer Soonil Taraporevala, who is showing a wide selection of black & white images depicting life in Mumbai from 1976 (when it was known as Bombay) to the present day.

Until January 2018,  
[www.whitworth.manchester.ac.uk](http://www.whitworth.manchester.ac.uk)

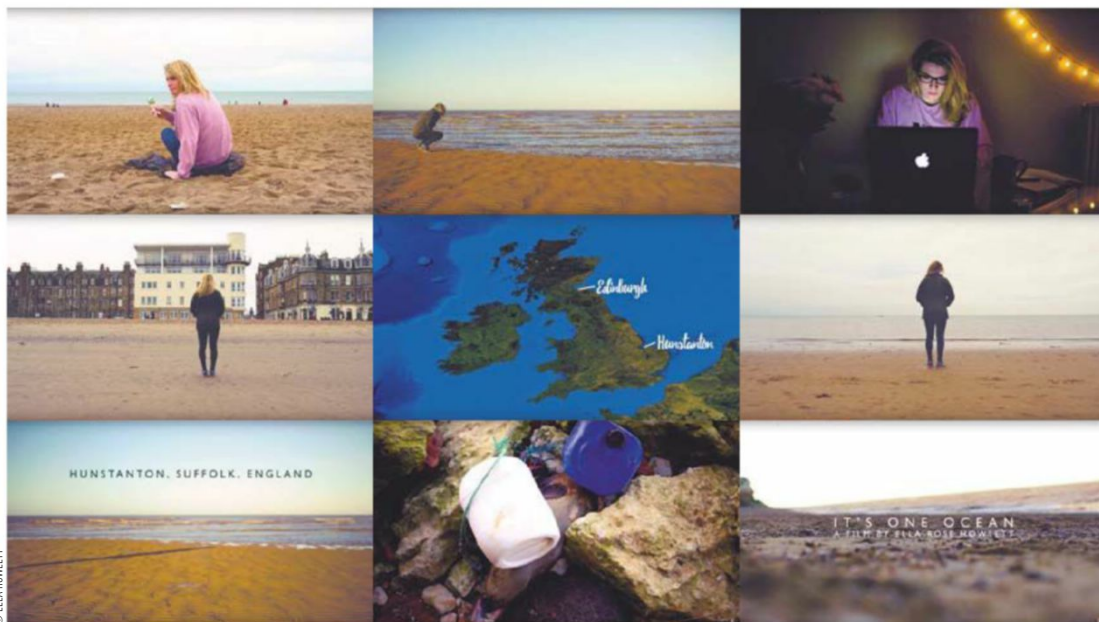
CARDIFF

## Peter Finnemore

Between the Lines forms part of an expansive and ongoing body of photographic work, using newsprint as a source to provide an alternative interpretation of journalistic accounts, a particularly hot topic right now. Collectively, it is a collage of around 70 fragmented international events.

Until 30 July, [www.chapter.org](http://www.chapter.org)





© ELLA HOWLETT

Congratulations to Ella Howlett who submitted three excellent films that earned her the overall winner title

# Amateur Filmmaker of the Year 2017

THE VIDEO Mode's Amateur Filmmaker of the Year (AFOY) 2017, in association with Canon, has reached the final stages of the competition. The third and final round with the theme 'People' has been judged and the winner and top ten films have been announced. Judges saw a variety of subject matter from documentary style in Africa and Italy to animations and surreal storytelling with a fairytale twist.

The expert judging panel was made up of award-winning photographer and filmmaker Simeon Quarrie (an Explorer in Canon's Ambassadors Programme) and representatives from Canon UK

and The Video Mode. The panel was looking for strong storytelling; creativity, technical execution and striking visuals in films that could skilfully hold the viewers' attention throughout.

The Round 3 winner title goes to Jamie Unwin for his film *Stand Up For Nature*. He wins a Canon EOS 5D Mark III DSLR with a Canon EF24-105mm f/4L IS USM zoom lens – a prize that's worth just over £3,000. The runner-up prize, a Canon Directional Mic DM-E1, worth £274.99, goes to Roman Maksikov for his film *Follow the Dream*.

With Round 3 results now in we can also reveal the overall Amateur

## AFOY

Filmmaker of the Year. After three keenly contested rounds the overall winner, with most cumulative points and recipient of the prestigious title Amateur Filmmaker of the Year 2017, is Ella Howlett. She is the deserved winner after submitting three consistently creative and superb films that caught the eyes of the judging panel in every round. As well taking the title Ella has also won the overall equipment prize of a Canon EOS C100 Mark II digital cinema camera with a Canon EF24-105mm zoom lens – worth £4,625.

Simeon Quarrie said: 'Ella Howlett's work really stood out for me. She has a clear style, a consistent approach and structured narrative. The work also showed patience and determination at every stage of the production. From the pre-production to the actual filming and, finally, editing.'

Take some time to head over to the Video Mode's website to see all the results and winning films at [www.thevideomode.com](http://www.thevideomode.com).



© JAMIE UNWIN

The winner of Round 3 was Jamie Unwin with his film *Stand Up for Nature*



## Manfrotto releases 360° panoramic head

THE SECOND release from Manfrotto this week is the PIXIPano360, a remotely controlled 360° panoramic head. Ideal for smartphones, Compact System Cameras, DSLRs and action cameras, users can create stunning, vibration-free panoramas and time lapses with ease. The head can be controlled via a remote control or an intuitive app, which allows users to control the speed rotation and angle. It is constructed of premium metal and has a payload of 2kg. It features a universal 1/4in thread attachment on the top and bottom to hold your device securely and to attach it safely to a tripod. The PIXIPano360 is priced at £124.95.



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\* when you pay by UK Direct Debit





An image from the  
2016 Taylor  
Wessing prize by  
Fabio Forin

## Taylor Wessing Portrait Prize last call for entries

**THE** Taylor Wessing Photographic Portrait Prize 2017 closes for entries on 29 June. Sponsored by Taylor Wessing since 2008, the prize showcases the work of some of the most exciting contemporary photographers. Since the international competition began in 1993, it has remained a hugely important platform for portrait photographers and offers an unparalleled opportunity for celebrated professionals, emerging artists and amateurs alike. For the first time, the

National Portrait Gallery's annual competition will allow digital entries for its first round of judging. A panel of judges will view all images, and the entrants who are successful in this round will be invited to deliver their work to a venue in London for the final round of judging. This new entry process will make it quicker and easier for photographers to submit their work.

For the third year running, entrants are encouraged to submit works as a series – either a group of individual portraits

based on a particular theme, or two or more photographs that form a single portrait when shown together – in addition to standalone portraits. One series of photographs submitted to the competition may be chosen by the judges to be exhibited in its entirety.

The Taylor Wessing Photographic Portrait Prize 2017 exhibition will run at the National Portrait Gallery from 16 November 2017 to 18 February 2018 before touring to venues around the UK. See [www.npg.org.uk/photoprize](http://www.npg.org.uk/photoprize).

## Digitalab wins prestigious award

**DIGITALAB**, a family run professional photo lab based in the North East, has won the Large Trader of the Year title at the prestigious Newborn Photography Show. The highly competitive category is voted for by photographers and includes many of the best professional photography services from across Europe.

This is Digitalab's first industry award and it's clear to see its focus and pro-active work targeting the newborn photography sector has paid off. As a highly regarded professional photo lab, Digitalab has attracted a host of creative collaborations, to find out more go to [www.digitalab.co.uk](http://www.digitalab.co.uk).



The Digitalab winning team

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

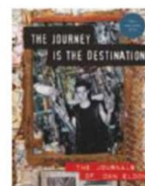
## New Books

The latest and best books from the world of photography. By Oliver Atwell



### The Journey is the Destination

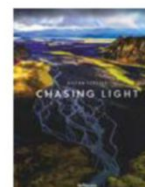
by Dan Eldon and Kathy Eldon, Chronicle Books, £25, 224 pages, hardback, ISBN: 978-1452101637



ON 12 July 1993, photojournalist, artist and activist Dan Eldon, along with three colleagues, was chased down and stoned to death by an angry mob in Mogadishu, Somalia. The mob was outraged by a United Nations helicopter attack on their home soil and the journalists were quite simply in the wrong place at the wrong time. Eldon's murder was a tragic end to a life that had been spent drawing the world's eye to events the media would prefer to shy away from. His dynamic documentation and tireless activism became almost legendary. He was a young man infected by the need and compulsion to highlight injustice. Throughout his life, Eldon had travelled extensively, visiting around 46 countries, and documented the people, culture, famine and conflict he found along the way. This book is an almost dizzying array of Eldon's journals that were kept during his travels and is a fitting tribute to the young man. If nothing else, it will serve as a huge wake-up call to a culture of armchair activists. This is an absolutely vital book. ★★★★★

### Chasing Light

by Stefan Forster, teNeus, £29.95, 220 pages, hardback, ISBN: 978-3832769161



TRAVEL and landscape photographer Stefan Forster is one of those people gifted with the ability to visit a location and get to the true heart of its beauty. He has taken long solo kayak trips along Greenland's west coast, hopped from island to island in Micronesia, and slogged through the swamps of Louisiana and Texas to find the area's most beautiful cypress trees – all the while dodging alligators. The images are absolutely beautiful and the kind that you could gaze at for hours. This epic collection is a great primer in Forster's awe-inspiring output of images and well worth the shelf space in any travel fan's book collection. ★★★★★





## Viewpoint Andy Westlake

Does Sony's Alpha 9 signal the beginning of the end for the DSLR? Andy Westlake thinks so

Perhaps the biggest debate in photography concerns the relative merits of mirrorless cameras and traditional DSLRs. But for sports and action shooting, many photographers remain convinced that top-end pro DSLRs will always hold sway, due to their exceptional autofocus tracking and speed-of-light optical viewfinders.

However, during my testing of Sony's groundbreaking Alpha 9 for this issue (see page 36), I've become convinced that it changes the dynamic entirely. It can shoot at 20fps with no viewfinder blackout, while tracking moving subjects using its 693 autofocus points arrayed across 93% of the frame. This exceeds the abilities of any DSLR, and I've been blown away by just how well it all works.

In fact, the Alpha 9 suggests that we've been asking the wrong question all along. Perhaps we should have been wondering what might happen to DSLRs when mirrorless cameras provide new, compelling advantages all of their own?

The key here is Sony's new silent, low-distortion electronic shutter. It will

allow pros using the Alpha 9 to continue shooting when their SLR-toting colleagues have to stop; for example, during a golf swing or tennis serve. In the cut-throat race to supply pictures for the back pages of the papers, they'll be able to get – and sell – shots their competitors can't. Once a few photographers start to gain an advantage from this, the rest will have to follow.

There's a snag of course: Sony's current range of telephoto lenses is small. But there's also a solution: for £200, the Sigma MC-11 adapter lets you use Canon-mount lenses on Sony bodies. Officially, it only supports Sigma's own lenses, but in reality, it works with almost any EF lens (with some limitations). So existing Canon users will be able to get going with the Alpha 9 straight away.

Of course, the Alpha 9 won't make DSLRs obsolete overnight. But it's another pointer, if one were needed, of where the technology is heading. The SLR design was an ingenious solution to all the problems of shooting film, but it's had its day. The future is mirrorless. Thoughts?



The future's bright, the future's cinnabar

**Andy Westlake** is currently the Technical Editor of *Amateur Photographer*. For six and a half years he wrote for Digital Photography Review, writing numerous lens and camera reviews.

**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 51 and win a year's digital subscription to AP, worth £79.99

## In next week's issue

On sale Tuesday 4 July



## Nikon at 100

We celebrate the centenary of this iconic brand



### Tips from top Nikon pros

Eight pros reveal their kit wish list as well as their most effective settings

### Classic Nikons old and new

We take a tour of the significant models through the decades

### Second-hand buying guide

Gray Levett from Grays of Westminster shares a few of his trade secrets



# Inbox

Email [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com) and include your full postal address.  
Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road,  
Farnborough Business Park, Farnborough, Hants GU14 7BF

## LETTER OF THE WEEK

### A good eye

While I have always had a keen interest in photography, I never had the time or funds to warrant the purchase of a 'proper' camera when I was younger. I finally saved enough for an entry level model, a pre-owned Nikon D3200 and off I went, see how I could best make use of my new (and, to me, very expensive) toy.

My 11-year-old son has now taken an interest and rather than risk damage to my precious model, I bought him a set of clip-on lenses for his iPhone. He arrived home the other night to show me his latest batch of captures, one of which completely blew me away. This close-up image (above) was taken on a camera phone and a £3.50 clip-on lens! We uploaded it to the website 500px (500px.com) using our 500px names AdeParker and Underninja. It just goes to demonstrate that no amount of expensive equipment will replace a good eye. While I hope to upgrade my equipment as I improve my rather mediocre skills, I don't know whether I shall ever reach the standards of my son. Still, it gets me out of the house!

**Adrian Parker, Essex**

**Good on your son, we hope a bright photographic future lies ahead of him – Geoff Harris, deputy editor**



This shot was taken on a camera phone with a budget clip-on lens

© INTERMEDIA

who still embrace film and it's interesting that there seems to be a slight increase in film sales, so at the moment film is far from finished.

**William Parker, West Midlands**

**Yes, we do recognise that film remains a niche interest but it's great to see there is still a robust demand for occasional film-related content from AP's readers – Geoff Harris, deputy editor**

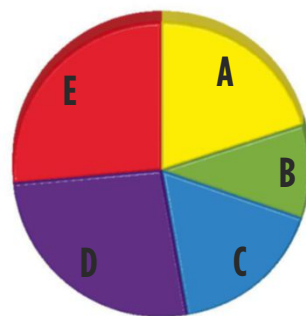
### Film issue feedback

The film resurgence, as covered in AP 3 June, looks like a rebalancing of attitudes to the digital revolution. Having embraced digital it seems we are now stepping back to see what we have lost. Music lovers hear digital dryness absent in vinyl and some photographers see warmth in film absent in a JPG.

Your letter of the week from that issue summarises why I do not intend reverting to film, but if I do I will use my Fed IV rangefinders and Lubitel 2: a Pentax K1000 is too modern.

As a lover of colour, I always wonder why many of my pictures look better in monochrome and the issue did little to enlighten me. I enjoyed the Lightroom toning tutorial and 'translated' it for the Gimp image editor to find it told me nothing more than I had worked out for myself. It would be nice to see tutorials for low-budget applications like the Gimp or GraphicConverter (great for bulk rescaling of images).

**Alex Kashko, via email**



### In AP June 17, we asked...

What aspects of composition do you find most challenging?

### You answered...

|  |            |
|--|------------|
| <b>A</b> Ensuring foreground interest                                    | <b>21%</b> |
| <b>B</b> Using lead-in lines to draw the eye in                          | <b>10%</b> |
| <b>C</b> Rule of thirds and other ways to place the subject in the frame | <b>17%</b> |
| <b>D</b> Controlling the background                                      | <b>26%</b> |
| <b>E</b> None – composition is easy!                                     | <b>26%</b> |

### What you said

'Every scene has its own set of challenges – light, foreground etc. They differ from scene to scene, day to day.'

'I could only tell you what I intend to do when I'm looking at a scene I want to record.'

'I think it's important to know how to use intersecting thirds, leading lines and foreground interest when the image calls for it – but then again, it's just as useful (and far more difficult) to learn when to ignore the rules and do your own thing!'

'Composition is a process, not a set of rules that must be obeyed. In normal circumstances we only have the option of adjusting the viewpoint and the included field of view, as to make the most of the subject. And that becomes a natural process for most photographers. When it looks right it probably is the best you can do. It is neither difficult nor easy... it is a matter of seeing.'

**Join the debate on the AP forum**

### This week we ask...

How far would you be prepared to drive in the UK to get a shot that you have been longing to take?

**Vote online [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)**

## Win! SAMSUNG

The EVO Plus microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. [www.samsung.com](http://www.samsung.com)



### A rounded view

Why on earth are we debating the subject of film versus digital? Photography is, after all, photography, regardless of the type used. There seems to be an unnecessary and, at times, nasty attitude towards film photography by certain individuals who contribute to this page and I find it quite objectionable. If some readers like using film, so what?

This magazine is called *Amateur*

*Photographer* there is no mention of the word 'digital', there are plenty of digital-only magazines on the newsagents' shelves.

I enjoy AP because it covers both formats. I use both film and digital. I enjoy digital photography; equally I still enjoy developing 35mm film and scanning it – a sort of meeting of old and new technology.

There have been several recent excellent articles about people



**Our 3 June issue took a look at the resurgence of interest in black & white film**





© JOHN MASSEY



© GILNIS JURELL



© MATTHEW CATELL



© JONI HERMAN



© RODNEY HART



# Join the Club

## Wokingham and East Berkshire Camera Club

The Cornerstone Hall, Wokingham

WEBCC is a friendly,  
welcoming club with  
around 90 members

### When was the club founded?

The club was originally formed as the photographic section of the British Aerospace Sports and Social Club at Bracknell. In 1989 it became independent of the company and was opened to the public. Over the succeeding years it changed its venue and name several times until, in 2006, it became Wokingham and East Berkshire Camera Club.

### What does the club offer new members?

We provide a friendly, welcoming atmosphere to new members. More experienced members are willing to exchange information and informal instruction about cameras and other aspects of photography. The club also runs tuition evenings in photography and post-production editing.

### Describe a typical club meeting

Club meetings are held weekly for two hours from September-June. After the meeting many members go to a local pub.

### Do you invite guest speakers?

We had an amazing range of speakers in the 2016-17 season, starting with Heather Angel in October and after that Leigh Preston, Will Cheung, Glyn Dewis and former editor of *Amateur Photographer* Damien Demolder.

### Do members compete in regional or national competitions?

The club takes part in the Southern Counties Print and Projected Digital Image (PDI) League competitions. For 2017 we have been promoted to Print League 1, so we have to compete with the 'big boys' of the region. We also take part in the Joint Photographic Clubs of Reading PDI competition. Pictured left are the annual competition winners and judges.

### Has the club, or individual members, ever won any big competitions?

We are very proud of two of our members who have received awards in the 2016 Landscape Photographer of the Year competition. Matthew Cattell was named as overall winner for his print 'Starling Vortex' and Martin Pickles received a Commendation for his image 'Temple Island, Henley-on-Thames' in the Classic View category. Martin was also awarded merits by The Societies of Photographers for two prints and came second in the documentary category in the 2017 Print competition.

### What about national photographic society distinctions?

We are not a high-flying club in terms of distinctions, but we are building a friendly, helpful community of keen and very able photographers who encourage each other and assist the less experienced to improve their skills. Five members are Licentiates of the RPS and eight members have completed the City & Guilds photo imaging course.

### What are the most popular photographic genres among your members?

Recently the most popular genre has become street photography, particularly in monochrome. As you would expect in a membership of around 90 people, all the usual genres are represented, from landscapes, nature and portraiture through to macro, travel and still life.

### How old are your members?

Our members range from people in their 30s through to some long-standing members who are over 80. Two of our oldest members are ex-chairman Peter Odds, who is now honorary chairman, and ex-honorary secretary Peter Allington. Both are still active photographers who share their experiences and take an active part in club activities.

### What are the club's goals for the future?

We would like to continue being a welcoming, friendly and helpful group. Like most clubs, we are always – collectively and individually – striving to improve our artistic perception, compositional sense and creativity.

## Club essentials

**Meets** On the first to the fourth Thursday of the month at 8pm from mid-September to early June, at The Cornerstone Hall, Norreys Avenue, Wokingham, Berkshire RG40 1EU.

**Membership:** Individual £30, family £42, under-21 £15.

**Contact** [secretary@webcc.org.uk](mailto:secretary@webcc.org.uk)

**Website** [www.webcc.org.uk](http://www.webcc.org.uk)



# Mobile phone photography

The Pictar One for iPhones



There are plenty of accessories available to help you take better pictures with your mobile

**T**hanks to mobile phones most people now carry a camera everywhere. And while the larger sensor and lens of a dedicated camera will produce better results, there's no denying that modern mobile phones are able to produce great images. There are also some excellent accessories that can help you take even better pictures.

## Tripods and supports

There are times when you need some form of support to get the shot you want. It's helpful in low light to prevent shake and it also enables you to get in the picture. A support can also eliminate wobble in video footage.

The MeFOTO SideKick360 smartphone adapter has an expandable, secure clamp that holds any mobile steady. It also has a flat base that allows it to stand on a table top or similar surface, while a ball joint lets you swivel the phone round. Alternatively, threads in the base of the stand allow it to be mounted on a standard tripod.

Another great option is the Joby GripTight GorillaPod Stand that has an expandable phone grip along with GorillaPod legs that can be manipulated to give support whatever the terrain.



The average mobile phone camera has a fixed lens. However, there are some superb adapter kits. The Olloclip 4-in-1 Lens and Quick-Flip case is one of the most popular, as its lens system lets you switch between a fisheye, wideangle, 10x macro and 15x macro optic. Made from aircraft-grade

MeFOTO Sidekick360 smartphone adapter

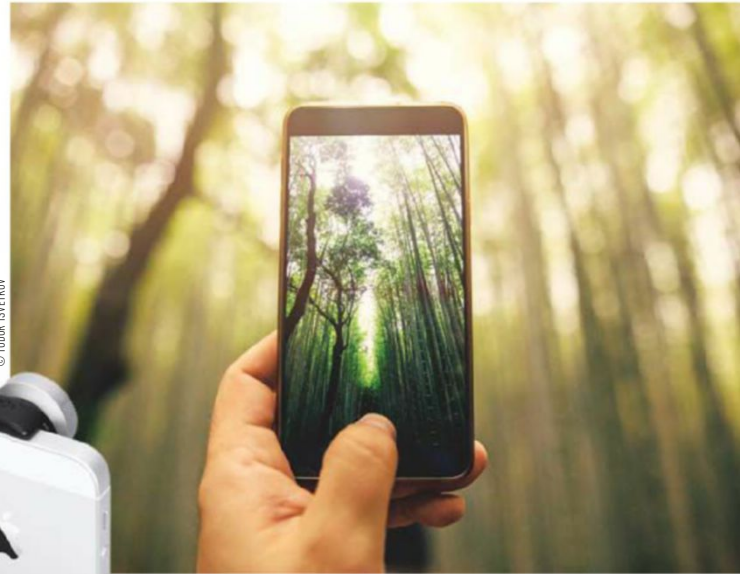
## Selfie sticks

We've got a couple of great selfie sticks that will allow you to feature in your photos or shoot over the top of crowds for a clear image.

The Bitmore Monopod Selfie Stick is a telescopic stick with a quick-connect grip for your phone and built-in Bluetooth. Meanwhile, the Digipower Quikpod Extreme Kit has all you need to shoot selfies with your phone, action cam or DSLR and it extends from 45cm to 135cm. The addition of a built-in mirror is especially useful.



## Lenses



## Olloclip 4-in-1 Lens and Quick-Flip case

aluminium, it slots quickly onto your iPhone, while the lenses screw on and off.

If you want the ultimate in an iPhone lens adapter, look no further than the ExoLens with Optics by Zeiss. The precision-machined aluminium bracket has an integrated tripod mount and cold shoe, while the lenses have been developed by Zeiss. The telephoto, macro and wideangle optics screw quickly and easily onto the bracket that fits securely onto your phone.



Zeiss ExoLens iPhone lens adapter



## Pictar One

As well as making your iPhone more comfortable to hold and use (especially one-handed), the Pictar One (for iPhones 4s, 5, 5s, 6, 6s, 6SE and 7) and Pictar One Plus (for iPhones 6 Plus, 6s Plus and 7 Plus) give it some of the buttons and dials that photographers expect from an SLR or compact system camera – including a shutter button.

This makes the iPhone camera more responsive and adds the ability to lock exposure and focus, and zoom in and out with a control dial.

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Supermarine Spitfire MkIXc  
Nikon D4S,  
80-400mm,  
1/80sec at f/7.1,  
ISO 400

# Flying high

With big summer air shows just around the corner, now is the perfect time to polish up your aviation photography skills, explains Nikon ambassador **Moose Peterson**

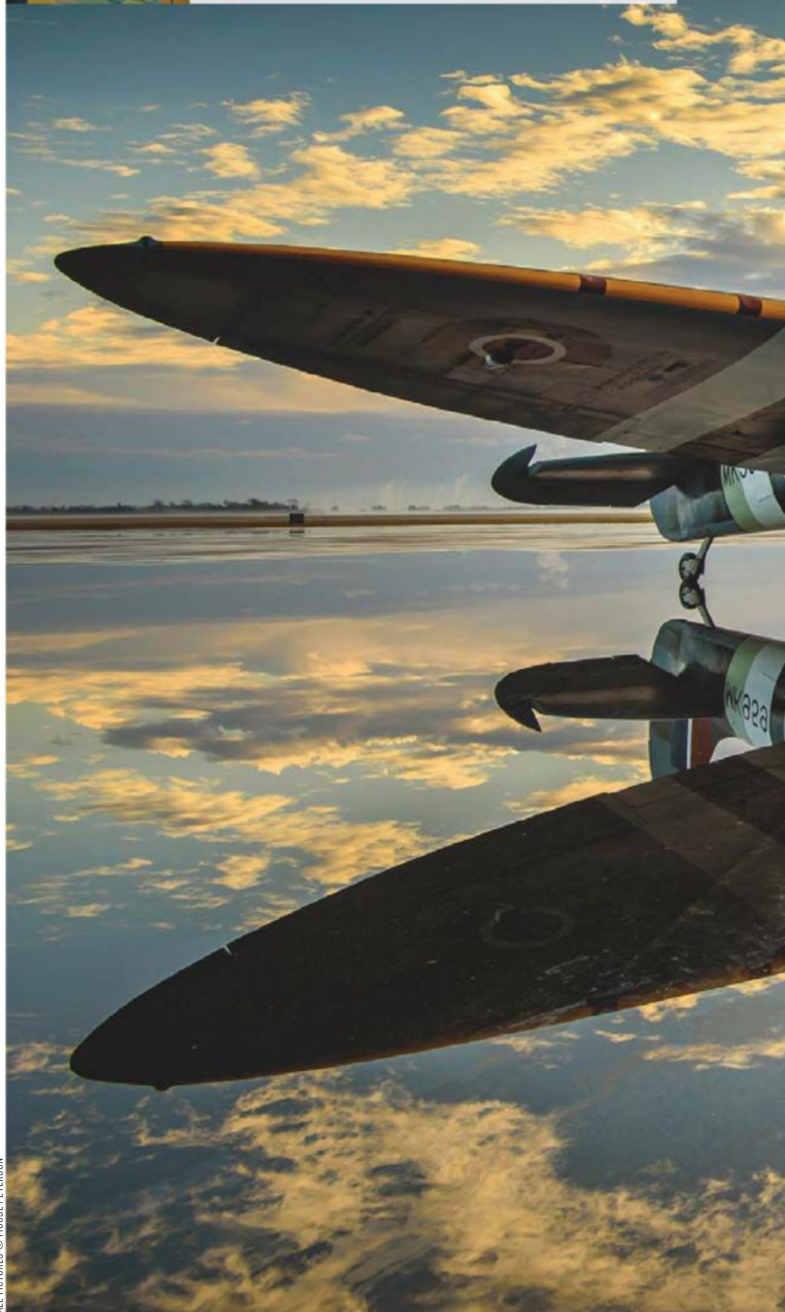
Aircraft are an industrial art form with a very distinct purpose: to break the bounds of gravity and soar the heavens. They come in every shape and form, and for the past 100 years we have turned our heads skyward to watch their passing. We see and perceive aircraft as flying, so when taking photographs of them we have to bring not only that sense of movement but also the romance that goes along with flight. While this might sound difficult it's actually quite simple when you understand a few basics of camera technique and aircraft flight.

Thinking about telling a story helps too; take the Second World War Spitfire MkIXc, shown right. I shot it when the Texas Flying Legends Museum had just acquired this spectacular aircraft that once flew over the D-Day beaches. It captures the imagination of all who see it, especially as its Merlin engine screams by with its distinctive sound. It's hard to find an aircraft that evokes such an emotional response. This went through my mind on the evening it reached the hangar. How do you tell the story of a plane that protected Britain from German invasion so long ago? As aviation photographers, therein lies our challenge. Read on for lots of ideas and inspiration...



## Moose Peterson

Moose Peterson is a Nikon Ambassador USA, Lexar Elite Photographer, recipient of the John Muir Conservation Award, and research associate with the Endangered Species Recovery Program, to name a few of his honours. He is the author of 28 books, including his latest *Take-Off* and the bestseller *Captured*. Find out more at [www.moosetpeterson.com](http://www.moosetpeterson.com).



ALL PICTURES © MOOSE PETERSON

## KIT LIST



## Nikon D5

Speed in aviation is essential, which is why I use the Nikon D5. Its 14fps and unlimited buffer, heft and reliability really make it the perfect tool for aviation work.

## Lenses

For static shots I use a 24-70mm; for ground-to-air a 200-400mm; for air-to-air a 70-200mm. The key is flexibility, so you can accommodate both the subject and the background in the shot.







The Supermarine Spitfire MkIXc flew over the D-Day beaches. It captures the hearts of all who see it  
**Nikon D750, 24-70mm, 1/100sec at f/11, ISO 100**



## Ground pod ▶

I often need to shoot low to the ground, using slow shutter speeds, which is when my Really Right Stuff Ground-Level Tripod comes in handy. It's very versatile and can support lenses up to 600mm.



## Sling bag ▶

Working quickly, and in tight spots, is all part of the fun of aviation photography. I find a sling bag like this one from MountainSmith ideal. It's water-resistant and has a quick-access design.



## Work boots ▼

Shooting aviation often means that you're on your feet all day long. Tarmac can also get very hot. Shoes such as these Skechers for Work Soft Stride Canopy Slip Resistant work boots are really brilliant.





Hawker Hind with clouds adding a sense of doom  
Nikon D750, 24-70, 1/80sec  
at f/8, ISO 100



Hawker Hurricane MkIIa  
Nikon D750, 24-70mm, 1/160sec at f/11, ISO 100



Dragon Rapide showing blurred propeller  
Nikon D750, 24-70mm, 1/80sec  
at f/18, ISO 100

## On the ground

Statics is the term used for parked aircraft and accurately describes an aircraft's state. While photographing static aircraft, the last thing you want is a visually stationary aircraft. Even though the aircraft is parked on the ground, the photograph can set it free (in the viewer's mind), putting it in the sky where it belongs. To move beyond the 'static' you need to use lens, angle and light.

The lens you use serves your photograph by creating drama. The lens permits you to concentrate the viewer's eye on the aircraft while simultaneously incorporating the background. The photograph of the Hawker Hind (above top) is a classic example of the lens playing a critical role in the photo's success. Taken at The Shuttleworth Collection at Old Warden Aerodrome, it was captured with

a Nikkor 24-70mm f/2.8VR at 32mm to incorporate the large grass field while not distorting the shape that makes it a Hawker Hind. A First World War aircraft, it would have taken off from a grass strip, while the dark clouds incorporated by the low angle introduce a sense of war's impending doom.

That angle is really important. Does it feel like the Hawker is dying to get into those clouds and mix it up with the enemy? Is there a tension, while at the same time an expression of the aircraft design shooting from the rear? The combination of being nearly on the ground, shooting from behind and going a little wide brings a drama that draws the viewer in and releases the aircraft from its earthly bounds. And if you can stand the blast of air, doing all of this as the aircraft turns over its props and begins

its taxi, you have the added drama of those blurred props giving the viewer a perception of flight.

There are great static opportunities at many of the UK's airfields, like the Imperial War Museum Duxford. We can be further challenged at these locations to 'take statics to the skies' in our still images. The Historic Aircraft Collection's Hawker Hurricane MkIIa pulled out in front of a hangar is a great example (above left). There are many positions from which to take your static photo. Based on the background and light, you want to select one that shows off the classic lines of the aircraft while bringing a tension of flight to the image. For example, the hint of blue sky along with the angles of the hangar's roof line relate to the angle of the Hurricane all working to set it free visually, while telling a story.

## MOOSE'S TOP TIPS

YOU MUST put the motion of aircraft into stills. This is done using tools, techniques and knowledge for photo after photo, year after year.



### Handholding technique

This is something that needs to be practised every day, not just at the weekend. Set the camera to a slow shutter speed, such as 1/40sec, and practise handholding it every day until you have consistently sharp images at that shutter speed. This ensures you can rely on this vital technique when it matters.



### Fold-out monitor

There are often reasons why you can't get low enough to the ground for a certain shot, calling for a camera with a fold-out LCD monitor. Being able to bend over easily and look down on such a monitor has allowed me to get a number of shots I would never had obtained otherwise.





AFTER

The one constant in all these photographs is the light. The light is what moves the eye around the frame from subject to background and back again. In aviation the light can best be described as sultry to downright hard, and all types work based on the story you want to tell. There is no doubt though that early morning and late evening make the light luscious and easiest to work with, but aircraft aren't always out during those hours, so you must learn to work with what's available. It's the lessons we learn from shooting statics that can really improve our aviation photography. ➤

## Remove distracting elements

THERE are times when you simply can't remove distracting elements in the viewfinder. Learning to minimise them and then how to remove them in post is an essential tool in aviation photography. In the case with this P-47D, the tail of another aircraft and rope to keep crowds back from the aircraft couldn't be eliminated in the viewfinder so I removed them in Photoshop. People are a classic example of an item you can't get out of the viewfinder. Rather than get frustrated if they don't move out of the frame, just remove them in post production.



## Symmetry

An essential element in a shot of the back of an aircraft is symmetry. The proportions of an aircraft are exact and unique to each one, so it's nice to stress this in your photograph. Using the grid in your viewfinder, line up the vertical stabiliser with the centre of the canopy and you'll nail it.



## Use angles

There is nothing worse than a great aircraft with a boring blue-sky background. What do you do? Wait for the aircraft to do a move, with an angle that brings some excitement. Remember you can turn the camera body like I've done here to this P-38 Lightning image, bringing its own symmetry in the frame.



## A unique background

Background and foreground are so important to a photograph, especially when they help to tell a story. Many aircraft, like this B-25, fly at airshows with accompanying pyrotechnics. When you incorporate a unique background with your aircraft you will be sure to grab the viewer's attention.



## Ground-to-air shots

Statics give you the opportunity to learn your craft so you can apply it when the aircraft take to the skies. Even though the aircraft are airborne you're still shooting stills, freezing motion that you want your viewer to feel is happening. You need to apply the lessons you learned from statics about lens and light and then move it all forward with other basic techniques. The two most important are proper handholding and panning.

Proper handholding applies to any genre of photography but is essential in aviation. It starts by turning your left palm to the sky so gravity forces the lens barrel into our hand. Then grasp the camera with your right hand, rolling your finger on the firing button to first activate the camera and then press hard to fire it. Bring your elbows into your sides and use a rubber eyecup to press the camera into your face. This gives the camera a stable platform so you can pan easily and effectively. Panning is the process where you track the subject (aircraft) with the camera and when doing it correctly, as far as the camera is concerned it is not moving thus achieving a very sharp image of a moving subject. And while you want a pin-sharp subject, you also need the illusion of movement and that comes from a slow shutter speed. An oxymoron, huh?

As with statics, the background is very important and when shooting flying aircraft, the worst being a solid blue sky. Besides being visually boring, in this case the illusion of flight, more importantly speed, is nearly impossible to obtain. But once you get any kind of clouds in the background, you can blur them, bringing flight to life in your still image. How? That slow shutter speed! How slow? Nothing faster than 1/100sec would be my recommendation with 1/40-1/80sec the ideal. You don't need sharp clouds and in fact, you want them blurred. The combination of slow shutter speed and solid panning will accomplish this.

When aircraft are taking off or

Dragon Rapide with blurred foreground implying motion  
Nikon D4S, 80-400mm,  
1/40sec at f/18, ISO 100



recovering you have the opportunity to include some landscape. With landscape in the background, the slower your shutter speed the more it will blur in your pan. The more it is blurred the more the aircraft looks like it's flying and that's the whole challenge.

## Air-to-air shots

When you are shooting from an aircraft with nothing between you and the subject, you know you've reached the pinnacle of aviation photography! Air to air is a combination of what you've learned with statics and ground to air with the additional challenge of a fluid, constantly changing scene in the viewfinder. The challenge of communicating motion in a still is now a difficult one, which you can overcome by remembering all you've learned thus far and applying it along with one last essential technique.

The forward motion of the aircraft is frozen with panning, be it from the ground or air to air. You have to do this so that the subject is sharp. But the one element you don't have to freeze is the

propeller. By shooting at a slow shutter speed, you can blur the prop, being perpendicular to the film plane, and that motion portrays flight in the still image. How slow a shutter speed? Well that all depends on the light just like the rest of your photograph.

That prop blur only appears in a photograph when the aircraft is flying directly into the sun. The light is required to see the blur, so when that happens (either ground to air or air to air), going as slow as 1/20sec might be required to get what's known as a 'full disc' of blurred prop. The faster you raise the shutter speed the greater the 'gaps' in that full disc to the point where you freeze the props, the very last thing you want to do. Once the sun is not shining directly on the props raise your shutter speed, since blurring them won't help with your storytelling. Add this technique to the others you have learned and your aviation photography will take off. AP

**For more details of the Flying Legends Airshow at Duxford on 8-9 July, visit [www.flyinglegends.com](http://www.flyinglegends.com).**



## Stay safe

Air-to-air photography is one of the most adrenalin-filled heart-pounding photographic adventures you'll ever participate in. It is also the most dangerous. You should fly with pilots who are formation rated, and begin with less complex aircraft before moving up to aircraft such as warbirds. Safety is everything and even though I am literally hanging out of this Cessna 182 (left), I'm wearing a safety harness. The camera is on a heavy-duty strap so it cannot fall out either. With safety covered it's all about photography, some of the most rewarding you'll ever be involved with!





Supermarine Spitfire  
MkIXc with prop blur  
Nikon D4S, 70-200mm,  
1/125sec at f/4, ISO 100



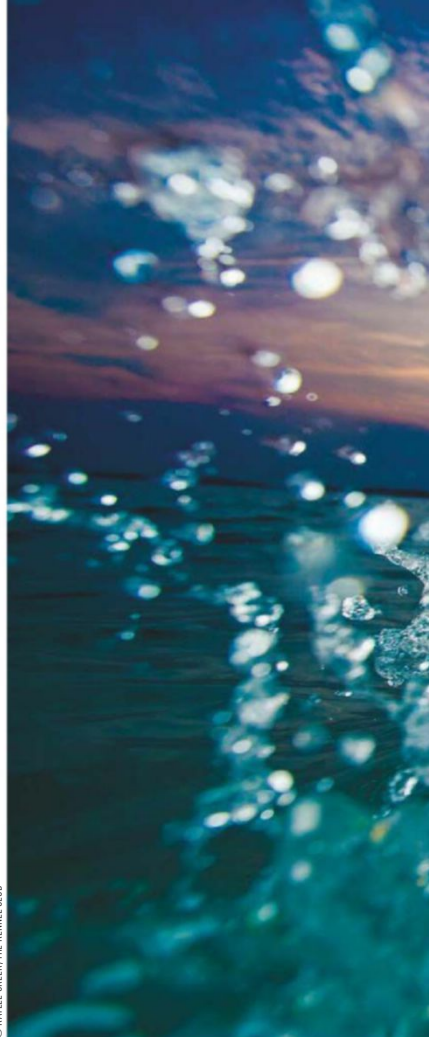
# Dog Days

Do you enjoy photographing your pets? Take a look at the 2016 winners of the **Kennel Club Dog Photographer of the Year**

**Man's Best Friend and Overall winner**  
**Maria Ramos, Portugal**

✓ 'This image is close to my heart,' says Maria, 'because it shows the strong bond between one of my closest friends and her dog Yzma, a retriever cross.'  
Nikon D7100, 50mm, 1/125sec at f/1.8, ISO 3200

© KATIE GREEN THE KENNEL CLUB



© MARIA RAMOS THE KENNEL CLUB





## **Dogs at Play winner Kaylee Greer, US**

◀ This is Petey, a Wheaten terrier. Kaylee caught him playing in the water on Boston's south shore in the US, as the sun was setting. Kaylee has been photographing dogs ever since she spent a year volunteering at a local animal shelter  
**Canon EOS 1DX, 16-35mm, 1/200sec at f/5.6, ISO 100**

## **Young Pup winner Dylan Jenkins, Swansea**

✔ Eight-year-old Dylan has medical issues, including autism, but enjoys photographing wildlife and his dogs. 'I love taking photos and videos of Mosey because she is so funny, gentle and sleepy!' he says  
**Nikon D3300, 18-55mm, 1/500sec at f/8, ISO 200**







© MIRJAM SCHREURS/THE KENNEL CLUB

**Puppies winner  
Mirjam Schreurs,  
Netherlands**

⬆ Mirjam placed a call out on Facebook for dogs to photograph and the owner of 14-week-old Tyson the boxer was the first of many who responded. 'Dogs are beautiful animals, and are really lovely to photograph,' she says  
Exposure unknown

**Assistance Dogs winner  
Alasdair MacLeod,  
Ayrshire**

⬆ Megan the rescue greyhound was Therapet of the Year 2016. Here at a care home in Saltcoats, Scotland she sits with 95-year-old RAF veteran Duncan Currie (of 617 Squadron, Dambusters) who now has dementia  
Nikon D4S, 70-200mm, 1/250sec at f/5, ISO 640

© SARAH CALDECOTT/THE KENNEL CLUB



© ALASDAIR MACLEOD/THE KENNEL CLUB

© ALEXANDRA ROBBINS/THE KENNEL CLUB





**Dogs at Work winner**  
**Sarah Caldecott, Yorkshire**

Rita the pointer was photographed in February this year on a dark and wet day on the moors in County Durham. 'Since getting Poppy, our first Hungarian Vizsla, seven years ago my love for dog photography has grown immensely,' says Sarah  
Canon EOS 1DX, 300mm, 1/1600sec at f/2.8, ISO 800



**Rescue winner**  
**Alexandra Robins,**  
**Wiltshire**

Chloe the brindle greyhound came to Bath Cats and Dogs Home when her owner died. 'I've loved photography since I was 15,' says Alexandra. 'I decided to focus my final major project at university on photographing dogs, and have been specialising in pets ever since.'

Canon EOS 5D Mark II, 70-300mm,  
1/1000sec at f/5, ISO 400

Each category winner will have their images displayed at the Kennel Club Art Gallery in London and attend a one-day course with Nikon School London. The overall winner receives a SmugMug business account and a one-to-one VIP mentorship day with Andy Biggar. They will also receive an original oil painting of their image by internationally awarded artist, Sara Abbott, as well as an exhibition print, trophy, rosette and certificate. To find out more and see further winning images visit: [www.dogphotographeroftheyear.org.uk](http://www.dogphotographeroftheyear.org.uk)



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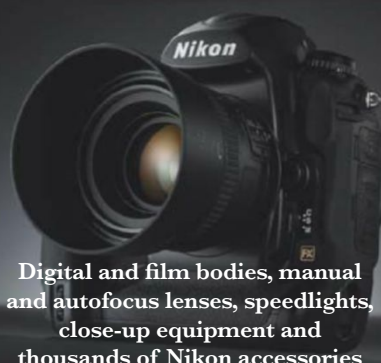


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| AF-S 16-35mm f/4G ED VR.....   | £989.00    |
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| AF-S Micro-Nikkor 40mm f/2.8G                 | £25            |
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| AF-S Micro-Nikkor 105mm f/2.8G IF-ED VR       | £45            |
| AF Micro-Nikkor 60mm f/2.8D                   | £35            |
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## Angela Nicholson

Photographer and journalist Angela Nicholson started reviewing cameras for *Amateur Photographer* in 2004 and was our technical editor before leaving for pastures new in 2010. She's tested everything from camera straps to backpacks, compacts to medium-format cameras and has set up more cameras than she cares to remember. See [www.angelanicholson.com](http://www.angelanicholson.com).

# Your perfect camera set-up

## Tips for shooting like a pro

Taking some time to set up your camera from the outset will help you get the right settings for the right moment.

**Angela Nicholson** guides you through the process

WHETHER you're picking up a serious camera for the first time or you've just moved up to your next camera in a long line of upgrades, the extensive menus of modern cameras can seem a little overwhelming at first. In the next few pages, I'll take you through all the steps you should take to ensure you've got everything set up just right.

### 1 Check the firmware

Even if your camera is new, it's advisable to visit the manufacturer's website to see if there have been any firmware upgrades issued before you use it for the first time. If you go to the company's homepage, look for a link to 'support', from here you can usually search for your camera by model name and find a link to download the

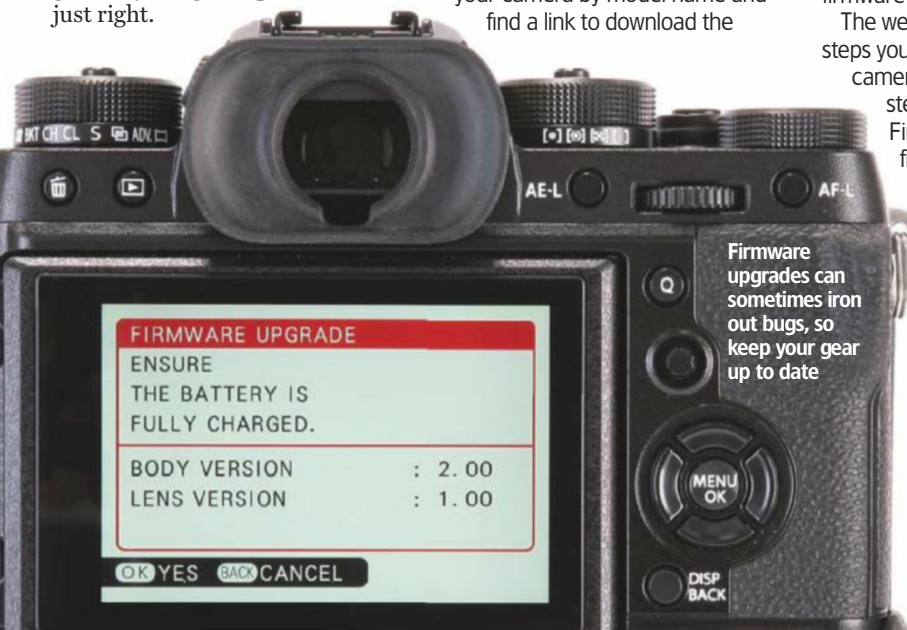
firmware (it may be listed under software download options) if there has been an upgrade.

Firmware is the software that turns your camera from a box of electronic components into a functioning camera. From time to time upgrades are made to iron out bugs and add new features, so it's advisable to upgrade it if new firmware is issued.

The website will explain the exact steps you need to take to update your camera's firmware, but the basic steps are usually the same.

First, you need to download the firmware, unzip it if necessary and then transfer the file to a card that has been formatted in your camera.

Next, insert the card in the camera and follow the steps shown on the website. Your camera must have a fully charged battery or mains power and it's essential that you don't turn the camera off or press any buttons while the firmware installs.







When it comes to ISO sensitivity you may need to experiment to find the highest setting that produces acceptable results

## 2 Sensitivity

While you can set a specific sensitivity (ISO) setting, it's more convenient to use the automatic setting so the camera sets the value for you. Many cameras allow you to specify the maximum sensitivity setting to use along with the slowest shutter speed you want to use, which means you can be sure of getting sharp images without too much noise. You need to experiment a little with your camera to find the highest setting that produces acceptable results. ISO 6400 is a good starting point for the maximum, but check to ensure you're happy and whether your camera can go higher.

Some cameras also allow you to specify a default sensitivity value to use and it's advisable to set the lowest native setting to ensure the best quality images.

While you're sorting out the sensitivity setting, you should also browse through the menu to find the option to activate the expansion settings – just in case you need to take a shot in very low light and don't mind lots of noise.





### 3 Get the cards sorted

Your first move when you insert a card into a new camera should be to format it. This clears any images and prepares the card to receive images from the new camera. This seems to be especially important with Sony cameras as they like to have an image database prepared from the outset.

If your camera can accept more than one card it's usually possible to specify how they are used. The default is usually (but not always) for the second to be used as an overflow that fills once the first is full. However, there may be options to let you put one type of file on one card and another on the other. Some photographers like to separate the raw and JPEG files, this is especially useful if you need to give someone else your JPEGs and keep the raws for processing yourself. Alternatively, you may like to put stills on one card and movies on the other, it can help you keep track of how much of each you've shot.

### 4 Autofocus

Most cameras offer three autofocus options – single, continuous and automatic. While the automatic option can be useful if you're not sure whether your subject will be moving or not, it's best to use one of the other two if you can to save any confusion (and delay) on the camera's part. Hence, if your subject is stationary, use single AF mode and if it's moving use continuous mode.

Another important decision for focusing is the selection of the focus point. Occasionally it can be helpful to give your camera free-run to select the point itself, but as a general rule you're better off restricting it to a smaller zone. The smaller the area or number of points you give your camera to work with the more careful you have to be about positioning the active point over your subject. With fast-moving, erratic subjects you often need

a larger focusing area than with slow, steady subjects because it's harder to keep the point over the right place. Some cameras allow you to set a single point but use surrounding points if the subject moves away from the first point.

There are a couple of other tricks that you can use to help keep your subject sharp. Some DSLRs, for example, have a cluster of cross-type focus points that are more sensitive than the ordinary linear points. These are usually around the centre of the frame but your camera's manual will explain their location more accurately. Selecting one of these points gives the camera a better chance of getting the subject in focus. Also, some long lenses have a focus limiter that restricts the distance within which it focuses. If your subject is likely to be within that distance, using this option will reduce the lens' hunting range and speed up focusing.

If your subject is moving then the continuous AF mode will help to keep things sharp



### 5 Set the image quality settings

There are often three aspects to image quality – file type, image size and compression level. Memory cards are much cheaper than they used to be, so this makes capacity less of a constraint than it once was. If you can, I recommend shooting raw and JPEG files simultaneously as this gives you data-rich raw files along with JPEGs that are suitable for sharing via social media or email quickly. As you've shelled out the money for a camera with a specific (usually high) pixel count it also makes total sense to shoot the largest files possible, and also to use the maximum quality JPEG setting available, often known as Fine or Extra Fine. There are sometimes options for the raw files such as 14-bit or 12-bit and compressed, lossless compressed and uncompressed. Go for 14-bit and uncompressed to get the highest quality possible from your specific camera.

If you want to shoot sport or wildlife and plan to capture long bursts of images in single sequences, you may well need to switch to shooting just JPEG files.







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## 6 White balance

While modern automatic white balance systems tend to produce decent images, the Daylight or Sunny settings are usually a better bet in natural light. In mixed light, or in some artificial lighting conditions, it's better to use the manual white balance setting. The exact process for setting a manual white balance value varies from camera to camera but the general principal is the same, set the camera to the manual white balance setting mode and then photograph a grey card in the same light as the subject. Then you need to tell the camera (or confirm) that you want to use that image to set the white balance. You can use that setting for as long as you're shooting in the same lighting.

Daylight or Sunny white balance settings are usually a good choice for natural light, but in complex lighting conditions you might want to set your own manually



## 8 Noise reduction

In-camera high sensitivity and long exposure noise reduction is generally pretty good these days and should be set to the standard level. However, it's worthwhile shooting raw files at high sensitivity values as this gives you the opportunity to apply a bespoke level of noise reduction at the processing stage. It can get tedious shooting long exposures with long exposure noise reduction on as it effectively doubles the time each shot takes. As an alternative you can turn it off and make the occasional dark exposure with the lens cap on and the viewfinder covered so that you can use a dark frame extraction technique to deal with noise.



## 7 Get the colours right

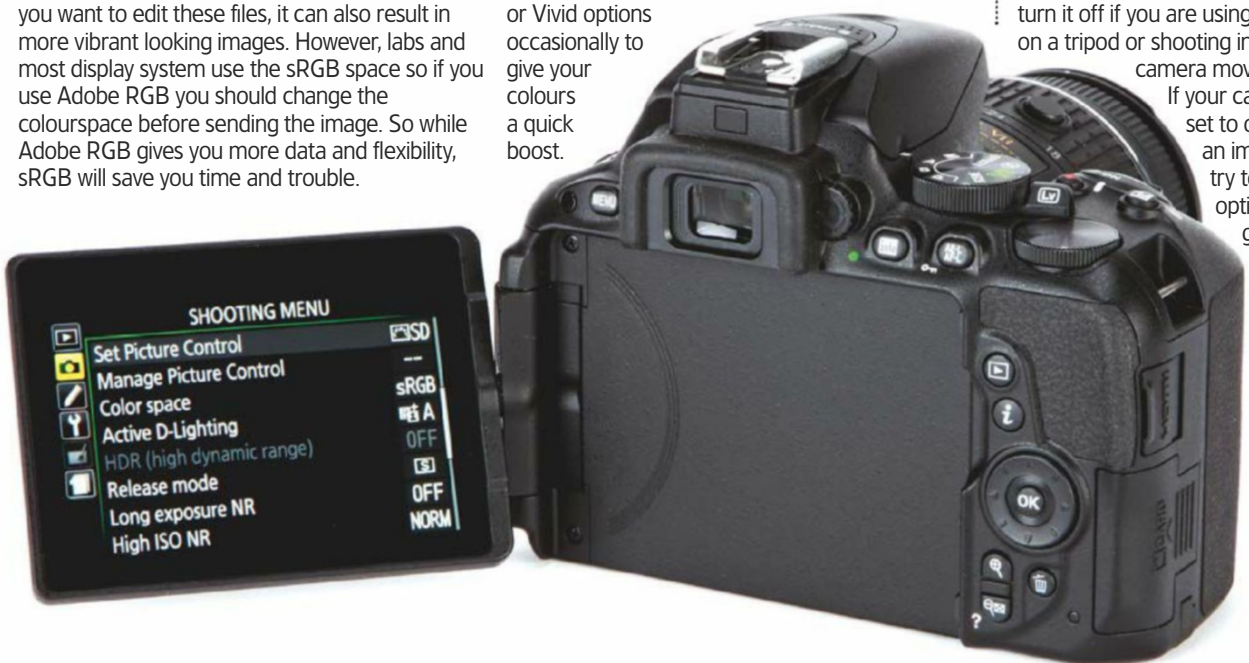
Cameras offer two colour spaces to be used for JPEG files, sRGB and Adobe RGB. Adobe RGB has a wider colour gamut than sRGB so it's a good choice if you want to edit these files, it can also result in more vibrant looking images. However, labs and most display system use the sRGB space so if you use Adobe RGB you should change the colour space before sending the image. So while Adobe RGB gives you more data and flexibility, sRGB will save you time and trouble.

Most cameras also have a selection of settings under something called Picture Styles, Picture Controls or Film Simulation modes. The Standard or default setting is fine for most situations and subjects but you might like to use the Landscape or Vivid options occasionally to give your colours a quick boost.

## 9 Image stabilisation

The default setting for image stabilisation (IS) should be on, you really only need to turn it off if you are using the camera on a tripod or shooting intentional camera movement images. If your camera can be set to only use IS as an image is taken, try to use that option as it will give you the maximum degree of stabilisation.

Picture Styles or Controls can be useful for giving colours a quick boost. Try Landscape or Vivid options







## 10 Exposure metering

Most cameras have at least

three metering modes. The first and most commonly used employs all the metering areas and is often called something like Multi-zone, but it's also known as Evaluative on Canon cameras, Matrix on Nikon cameras and ESP on Olympus cameras. This makes a good general-purpose choice, especially with digital cameras, and mirrorless models in particular as you have the opportunity to assess exposure by eye and histogram. Centre-weighted metering puts greater emphasis on the exposure of the centre areas of the frame (or the area around the active AF point), and it's useful in high contrast situations or when your subject is backlit.

The third option, spot metering, uses a very small part of the scene to assess exposure. Although this point can be at the very centre of the frame it can be better to link it to the active AF point – you may be able to do this via the menu. This lets you measure exposure from a very precise area and prevent very bright or very dark areas from influencing the exposure of the whole image.



© HANS SÖRTER / GETTY IMAGES



If you know your subject is going to move quickly, switch to continuous high mode

## 11 Drive mode

While you may often want to fire off one image at a time, rather than setting single drive mode it's often a good idea to select your camera's low continuous shooting mode. With a little practice you'll be able to shoot just one image when you want but with the freedom to capture a sequence

of images if some action should develop quickly. Using the low continuous mode rather than continuous high option, prevents you from firing off a huge stream of images accidentally. However, if you know your subject is going to move quickly or there's some fast action anticipated, switch to continuous high to give you the best chance of capturing the moment.

## 12 Customise

Most cameras offer a selection of customisation options that allow you to tailor the camera to your shooting preferences. It's often worth using your camera for a little while to see if there are any things that bug you – perhaps you always rotate the wrong command dial to change aperture for example – before making any changes. Take a look in your camera's customisation menu and see what options are available, and consider trying some of them.

By default, some cameras have a two-stage process for setting the AF point but sometimes it's possible to set the navigation controls to adjust it directly, saving you valuable time. Likewise, you may like to move the focus activation away from the shutter button and use back-button focusing – it's useful for sport and when you are pre-focusing.

Because you can check the image in detail, the depth of field preview button is less useful in digital photography than it is for film. That makes it available for an alternative use, perhaps bringing up the electronic level to ensure horizons are straight or to activate the histogram view to check exposure.

Many cameras have a Function or Quick Menu that allows you to access key features quickly, and in some cases it is customisable. Alternatively (or in addition) there may be a 'My Menu' page to which you can assign some of the features you use most often. You'll soon get

a feeling for the options you use most often. Mirror lock-up, self-timer, exposure delay, card format and dynamic range optimising features are often very popular choices for quick access.



## 13 EVF/LCD brightness

In many situations you will be able to get away with using your camera's main screen in its standard setting, but in very bright conditions you may need to turn its brightness up to give you a clearer view. Sony cameras have a Sunny Weather setting that boosts the screen's brightest. While this will make it easier to compose images in sunshine it's important to remember that the exposure may look off, so keep an eye on the histogram view.

Because electronic viewfinders are shielded from sunlight you don't usually need to increase their brightness in sunny conditions, but in low light you may want to reduce it to be kinder to your eye, which will be accustomed to the dimmer conditions.



Many dials and buttons can be customised to suit the way you shoot



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## Round Four City Clickers

PHOTOGRAPHING cities has much in common with its sister genre of landscapes. Both require the application of the most fundamental rules of photography, both are made or unmade by the light, and both can benefit from accessories such as filters. The city and landscape scene requires you to learn how to break down what you see, and reduce it to its most essential components in order to make sense of chaos.

No matter what kind of location you're shooting, planning is always a good idea, so make sure you know the area. Are you in the best position relative to the light and composition? How does the weather affect the scene? How do the forms and patterns interact? And, of course, your choice of lens will have a significant impact on your final image. Don't just rely on your trusty wideangle lens. That telephoto you've been dying to try out could just be what you need.

### Plan your APOY 2017 year

Below is a list of all this year's rounds, including when the rounds open, when they close and the dates the results will be announced in *Amateur Photographer*. When you are planning your entry, remember to take into consideration the criteria required to fulfil the brief, and apply the creativity and technical excellence on which you will be judged.

| Theme                | Synopsis           | Announced          | Closes        | Results             |
|----------------------|--------------------|--------------------|---------------|---------------------|
| Magical monochrome   | Black & white      | 25 Mar issue       | 28 Apr        | 10 Jun issue        |
| Hit the streets      | Street photography | 6 May issue        | 26 May        | 8 Jul issue         |
| Small wonders        | Macro nature       | 3 Jun issue        | 23 Jun        | 12 Aug issue        |
| <b>City clickers</b> | <b>Cityscapes</b>  | <b>1 Jul issue</b> | <b>28 Jul</b> | <b>23 Sep issue</b> |
| Into the wild        | Wildlife           | 5 Aug issue        | 25 Aug        | 14 Oct issue        |
| Creative eye         | Abstract art       | 2 Sep issue        | 29 Sep        | 11 Nov issue        |
| Land lovers          | Landscapes         | 7 Oct issue        | 27 Oct        | 9 Dec issue         |
| Face to face         | Portraiture        | 4 Nov issue        | 29 Nov        | 6 Jan issue         |



As with landscapes, the cityscape genre is dependent on the basic rules of light and composition

To enter visit [www.amateurphotographer.co.uk/apoy](http://www.amateurphotographer.co.uk/apoy)

### ROUND FOUR: CITYSCAPE TIPS

Advice and ideas to help you on your way to successful cityscape images



#### Lenses

A wide lens such as a 24-105mm can give you a dramatic sweeping image, whereas a longer lens such as a 70-200mm can help you to home in on some of the more interesting details.



#### Night

Find a suitable spot and place the camera on a tripod. Turn the mode dial to aperture priority (AV) mode – you want f/8 and upwards for a greater depth of field. Use the camera's self-timer or a cable release for a blur-free image.



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## This month's prize

Win a Sigma sd Quattro and a 30mm f/1.4 DC HSM lens worth £1,049.99

The Sigma sd Quattro features a mirrorless structure and the Sigma SA mount. The camera is compatible with all Sigma lenses and is designed to take full advantage of these lenses' optical performance. The camera features an APS-C size sensor and offers medium-format image quality with 39 million pixels. The Sigma 30mm f/1.4 DC HSM, the large-aperture standard lens with an angle of view equivalent to 45mm on a 35mm camera, is a superb go-to lens for an APS-C format digital SLR.



**Black & white**  
Removing the colour in a city location is a certainly a great way to draw the viewer's attention towards the more formal and graphic elements of any urban environment. It can also lend your image a more abstract feel.



**Weather**  
As with any scene, the weather can have a genuinely dramatic effect on your final image. Bright morning sun can throw long shadows over the location, while rain and fog can add visual depth and atmosphere.



# A kind of magic

With his new collection of 3-D images of Queen on sale now, **Brian May** tells **Geoff Harris** of his love for stereo photography

**M**ention Brian May, and all kinds of images come to mind: a virtuoso guitarist, whose riffs and solos define classic Queen as much as Freddie Mercury's stage presence and soaring vocals, a polymath physicist and astronomer, a pugnacious animal rights activist. He's also been passionately interested in 3-D and stereoscopic photography since childhood; indeed, AP readers may recall how he resurrected the London Stereoscopic Company (LSC) and designed the innovative Owl viewer.

The latest book venture with the LSC is *Queen in 3-D*, a collection of stereo photographs taken by Brian and other photographers that chronicle the band's career – from rehearsals for the first album, right through to contemporary arena tours with singer Adam Lambert. It's also the first book about Queen to be written by a living band member.

Although he is not known for suffering journalist fools gladly (especially when they go off topic and seek salacious stories), Brian couldn't have been more welcoming to myself and videographer Dan Laughton at the recent book launch – despite a



**Above: Freddie sports a new look in 1978. To enjoy the full effect of this stereo image, look at both pictures with a viewer, such as the Owl Viewer ([londonstereo.com](http://londonstereo.com))**

promotional schedule which would frazzle somebody half his age. 'Ah, you're from AP!' he enthused after the introductions. 'I know the magazine well and used to read it.'

## Cereal thriller

By way of background to the new book, Brian explained that while photography was in his family, he discovered stereoscopic photography entirely on his own. 'My interest in photography came from my dad who was a very good photographer, and processed all his stuff. He taught me how to develop and print black & white film in a little darkroom in a spare bedroom.'

When it came to 3-D images, the eureka moment came when the 12-year-old Brian sent off for a 3-D viewer after seeing a promotional offer in a Weetabix packet. 'When the viewer came and I put in the picture card of a hippo, it was a magic moment – instead of two



## (24) HIPPOPOTAMUS

As he spends most of his life in the rivers of Central Africa the Hippopotamus is a powerful swimmer and can stay under water for five or six minutes before surfacing to breathe. At night he clambers ashore to feed on reeds and shoots. He is a lazy, amiable creature and will not fight unless disturbed. Natives hunt him for his meat and sell his ivory teeth to be made into piano keys; long cattle whips called sjamboks are made from his hide.

## You must get a WEETABIX 3-D VIEWER

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**Left: Where it all began – the Weetabix packet offer which got the young Brian interested in stereo photography**





## 'I had the opportunity to travel the world and meet people with this passion'

little flat pictures of the animal, I'm looking out on a scene which looks "real". The hippo was so in my face, I could almost smell his breath... I felt this is how photography should be, and wondered why people were satisfied with flat pictures. I've never changed my mind.'

He soon progressed beyond gifts in cereal packets and started creating his own stereo pictures using a VP Twin pocket camera. 'It wasn't a stereoscopic camera, so I'd take one picture for the left eye and then move to the right for the right eye. I'd then print out the pictures and stick them on cards, getting my parents involved.'

Time moved on, and Brian went up to study mathematics and physics at Imperial College, London, before taking his chances on a full-time musical career with Queen. With the band touring

incessantly, he eschewed the usual hedonistic distractions of 70s rock musicians in order to feed his obsession with all things stereoscopic. He explains, 'I had the opportunity to travel the world and meet people with a similar passion, in Europe, Japan and particularly America. I sought out collectors and dealers, and became part of that community, which I still feel part of. I was young and had energy... we'd get up, go up a tower or something to see what the city looked like, then I would go and find the photo people. I remember this

### DO IT ON YOUR PHONE

DESPITE his impressive stereoscopic camera collection, Brian uses his iPhone for everyday images. 'I also use a very nice app called 3D Camera. I simply go "click click" with your iPhone or Android phone, combine the images with the app and enjoy them with the Owl Viewer (pictured). That is all you need for a stereo picture and it's so easy. It's the 21st century and I am amazed that many people are only just discovering stereo photography.'



© BENJAMIN





place called Bell Park Photo in Chicago – the guy had been there for many years, right through the 1950s boom in stereo cameras. He took a liking to me as he could see how keen I was, and would bring me all these cameras and the gear that went with them.’

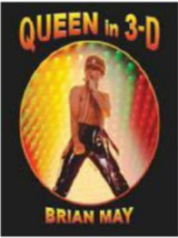
One of May’s greatest finds during his early years on the road was a Taxiphote auto-changing viewer for 3-D glass slides, dating from around 1909 and picked up for a song at a photo market. ‘I also got a Stereo Realist camera in the USA, the meat and potatoes of stereoscopic photography during the 1950s, featuring two lenses and viewfinder – a beautiful system.’

**Labour of love**

Brian took numerous stereo photos of the band relaxing and working during the Freddie Mercury years, and these form the backbone of *Queen in 3-D*, along with pictures of live performances taken by gig photographers using his cameras. So how did the book take shape, and why now?

‘I’d helped revitalise the London Stereoscopic Company – which was selling many thousands of viewers in the 1850s – and we’d already published four books of vintage

**Above: The book is full of candid shots of Queen off-stage, such as this one on the bullet train in Japan**



*Queen in 3-D* by Brian May is published by the London Stereoscopic Company and is available now from all good booksellers for £50. To learn more about the book and stereoscopic photography in general, see [www.londonstereo.com](http://www.londonstereo.com).

One of the book’s rarest photos, taken during the making of the first album. Freddie and John relax in the small mixing room at London’s Trident Studios







images. So I thought it would be nice this time to do a book with relatively modern 3-D pictures – not just for Queen fans, but for anyone interested in that period of history, and in stereoscopy for its own sake. I had no idea how many pictures of the band I had, and it turned out to be a major task. I am monstrously geeky, however, so the idea of spending 50-100 hours removing bits of dust from an old photograph is not foreign to me. Together with Denis Pellerin, my collaborator and

**Above: A dear friend of Brian as well as bandmate, Freddie was also a keen photographer**

**Above right: An early stereo selfie of Brian and his 35mm Stereo Realist camera**



archivist, we did all the work of transferring the images from 35mm and other media into the digital domain, then cleaning them up. As it's stereoscopic photography, we also had to align and adjust the convergence to ensure the pictures can be properly enjoyed, and don't give you headaches.'

Brian is 70 this year and still exploring and enjoying stereoscopic

photography. 'Every day of my life, I find something new in stereoscopy and we have the whole virtual-reality thing going on now, which is magic. We are designed with two eyes, not one, for a reason – the experience you get from stereoscopy is 1,000 times more real than what you get with just looking with one eye at the universe. It's a never-ending journey of discovery.'

AP

## THE LIKE OF BRIAN

WHEN it comes to Brian's favourite images from *Queen in 3-D*, he's particularly fond of certain pictures from Japan and South America.

'Japan really embraced Queen and we became part of Japanese culture – it was a strange thing, as of course our parents were at war with the Japanese, and my dad in particular found this hard to come to terms with at first. There were so many experiences in Japan which made me grow up, such as visiting the Hiroshima Peace Park. The whole South American experience was a big deal for Queen, particularly doing so well in Argentina when our countries had been at war.'

Then, of course, there is Mr Mercury. 'When I look at the stereo pictures of Freddie I feel I can walk in and touch him and enjoy a joke.'



One of Brian's favourite images from *Queen in 3-D* – with his son in Asakusa, Tokyo



## At a glance

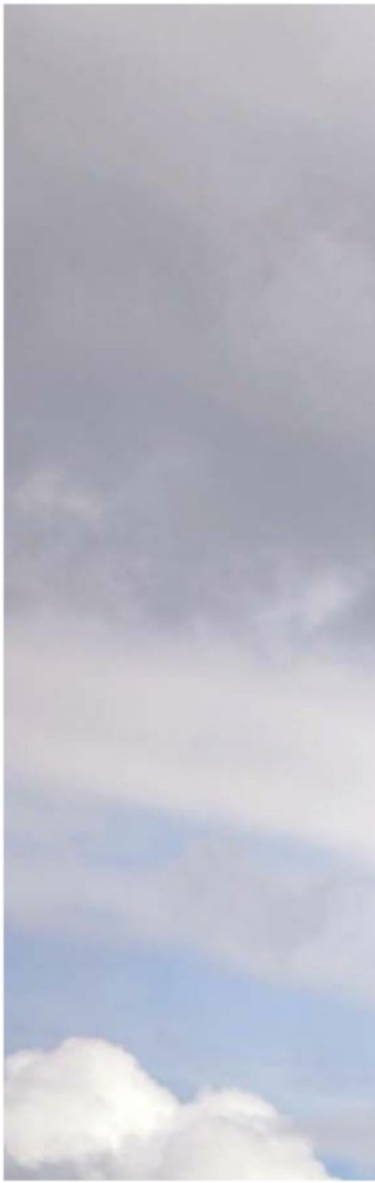
£4,500 body only

- 24.2MP full-frame sensor
- 20fps shooting
- 693-point AF
- ISO 50-204,800 (extended)
- 5-axis in-body stabilisation



# Sony Alpha 9

Sony has pitched its high-speed mirrorless Alpha 9 as a pro-spec sports and action camera. **Andy Westlake** finds out whether it lives up to the hype



## For and against

- + Full range of external controls gives excellent handling
- + Remarkable continuous autofocus and subject tracking
- + Silent electronic shutter gives high-speed shooting with minimal distortion
- + Built-in image stabilisation works with every lens
- + Excellent electronic viewfinder with zero blackout
- + Impressive battery life
- AF area isn't highlighted in the viewfinder when it's moved using the joystick

## Data file

|                  |  |
|------------------|--|
| Sensor           | 24.2MP Full-frame CMOS                           |
| Output size      | 6000 x 4000 pixels                               |
| Focal length mag | 1x   |
| Lens mount       | Sony E   |
| Shutter speeds   | 30-1/32,000sec                                   |
| ISO              | 50-204,800 (extended)                            |
| Exposure modes   | PASM, Auto, Slow & Quick Motion                  |
| Metering         | Multi, centre-weighted, average, spot, highlight |
| Exposure comp    | ±5EV in 1/3 steps                                |
| Drive            | 20fps (5fps mechanical shutter)                  |
| Movie            | 4K at 25fps, stereo mic                          |
| LCD              | 3in, 1.44-million-dot touchscreen                |
| Viewfinder       | 2.36-million-dot EVF, 0.78x mag                  |
| Stabilisation    | Five-axis in-body IS                             |
| AF points        | 693-point phase-detect                           |
| Memory card      | 2x SD, SDHC, SDXC (1x UHS-II)                    |
| Power            | NP-FZ100 rechargeable Li-ion                     |
| Battery life     | Approx 480 shots                                 |
| Dimensions       | 126.9 x 95.6 x 63mm                              |
| Weight           | 673g with battery and card                       |

When mirrorless cameras first appeared, most manufacturers seemed to think their niche would be as small, simple alternatives for people who didn't want to carry a DSLR. But instead it's become clear that the real demand is for high-end models tailored to the needs of serious photographers. Rapid advances in technology have meant that the biggest drawbacks of early models have been eradicated, and mirrorless cameras are now genuine alternatives to even the best DSLRs.

Perhaps the last remaining pillar of DSLR superiority, though, has been autofocus, and specifically the ability to keep track of erratically moving subjects. Professional sports shooters use high-end DSLRs such as the Canon EOS-1D X Mark II and

Nikon D5 for very good reason; their sophisticated AF systems maximise the chances of nailing those crucial one-off shots.

With its new Alpha 9, though, Sony has produced a mirrorless camera that's a direct competitor to these top-of-the-range DSLRs. Built purely for speed, it's designed to shoot at 20 frames per second while tracking focus on moving subjects. With recent models such as the Alpha 6500, Sony has proven its ability to push back the limits of technology. But at £4,500 body only, the Alpha 9 needs to deliver on its promises flawlessly.

### Features

The Alpha 9's mind-boggling speed is enabled by an innovative homegrown 24.2-million-pixel Exmor RS image sensor. It's the first full-frame chip to use stacked



Sony's AF system had no problem keeping up with this fast-moving Hawker Sea Hurricane at the Shuttleworth Fly Navy Day  
Sigma 150-600mm f/5-6.3 Sport at 260mm, 1/2000sec at f/5.6, ISO 200



CMOS technology, with the light-sensitive photodiodes backed by a large amount of RAM and a processor that's dedicated to autofocus. Together with Sony's latest Bionz X processor, this allows the Alpha 9 to shoot at full speed with no viewfinder blackout, with a huge buffer of 241 compressed raw frames or 362 JPEGs. These feats are achieved using a silent electronic shutter that's designed to be free from rolling shutter distortion effects, while providing speeds of up to 1/32,000sec. There's also a mechanical shutter onboard, offering a maximum speed of 1/8,000sec and 1/250sec flash sync, but just 5fps shooting.

To keep up with fast-moving subjects, the Alpha 9 employs an on-sensor AF system with 693 phase-detection points arrayed across 93% of the frame, which is

capable of 60 focus and exposure tracking calculations per second. This wide-area coverage and sheer density of focus points puts its competitors in the shade.

Sony has included two SD card slots, one of which is compatible with the faster UHS-II standard. You can record files to both simultaneously, or split by file type – for example, sending JPEGs to one and raws to the other, or do a similar thing with movies and stills. Perplexingly, though, the camera isn't capable of using the cards sequentially, so won't automatically switch to the second when one fills up; instead, it just stops shooting.

To help keep images blur free, 5-axis in-body image stabilisation is onboard, allowing the use of shutter speeds up to 5 stops slower than usual with practically any lens you can mount. It also works in concert with Sony's

optically stabilised lenses.

Naturally from Sony, 4K video recording is included at 3840x2160px resolution, with no crop of the lens's horizontal angle of view. The sensor captures sufficient information for 6K video capture then downsamples it, which gives sharp, detailed footage. However, because Sony sees the Alpha 9 primarily as a stills camera, some key video features are missing, such as S-log gamma mode. However, the camera does include an easy-to-use Slow and Quick Motion mode that records in Full HD resolution, and this is given its own place on the mode dial.

### Build and design

In terms of design, the Alpha 9 is based on the Alpha 7R II template, but adds some significant improvements. It has a slightly

deeper handgrip to accommodate a higher capacity battery, and the button layout has been redesigned. Sony has finally added a joystick control for selecting the AF point, handily placed within easy reach of your thumb. Alternatively, you can now select the focus point by touch when using the LCD, although that's pretty much all you can do with the newly added touchscreen. There's also a new dedicated AF-ON button for activating autofocus independently of the shutter release, but it's slightly awkwardly positioned.

To the left side of the viewfinder on the top-plate, a new double-decker dial offers control of the drive settings and AF modes. Both feature locking buttons, as does the exposure mode dial on the other side of the viewfinder. Meanwhile, for video



Frame 16 of 43



Here the Alpha 9 caught the precise moment the batsman edged a ball to slip  
Sigma 150-600mm f/5-6.3 Sport at 260mm  
1/2000 sec at f/6.3, ISO 800

Frame 28 of 43



## High-speed electronic shutter

To shoot at 20fps, the Alpha 9 uses a fully electronic shutter. Ordinarily, this would come with a risk of image distortion artefacts or banding under artificial light, as there's usually a delay of 1/60sec or more between the top and bottom of the frame being exposed, regardless of the shutter speed used. But Sony has developed a high-speed readout system that reduces this time considerably, meaning the rolling-shutter effect is all but eliminated. This marks the Alpha 9 out from other super-fast mirrorless models, and I only saw image distortion in really extreme circumstances.

The electronic shutter comes with no viewfinder blackout, which makes panning with moving subjects a breeze, but Sony has provided useful visual feedback by making the AF area frame flicker while you're shooting. It's also possible to turn on a shutter sound when you don't need the camera to be silent. By default the camera will switch automatically between the electronic and mechanical shutter depending upon which is more appropriate for the conditions, but you can also specify this manually.



Rolling shutter is visible on the propeller in this shot 1/1000sec at f/6.3, ISO 500

shooters, the record button has been moved from the outside of the handgrip to a spot just to the right of the EVF. This is much better placed for when you're using the rear screen, but I found it awkward when shooting with the EVF.

The vertical rear dial is now larger than on the Alpha 7 models and has more distinct clicks, making it much nicer to use. I set it to control ISO directly, which allows all four main exposure parameters to have their own dedicated control without having to press any buttons. Most of the camera's buttons and dials are customisable, and the onscreen Fn menu can also be adapted to suit the user. The cumulative effect of these changes radically transforms the user experience compared to the fussy Alpha 7R II, making the Alpha 9 a real pleasure to use.

In terms of build quality, there's little to complain about either, with the camera feeling extremely solidly built. My only concern is that the plastic covers over the various ports are rather thin and don't particularly inspire confidence in their ability to keep the camera weather sealed.

Sony has revamped its menus, with all the options now split between five colour-coded tabs. There are 35 screens full of settings that allow you to customise almost any aspect of the camera's operation, although

some have very opaque abbreviations. Crucially, though, you now get a programmable My Menu tab, so can store your most used items for easy access.

### Viewfinder and screen

With a 3.68-million-dot resolution and 0.77x magnification, the Alpha 9's viewfinder has one of the highest specifications on the market. It's bright and clear, and easy to see clearly into the corners even if you wear glasses. However, the live view feed doesn't quite do justice to the panel resolution, and aliasing artefacts can often be seen in areas of fine detail.

The LCD is much the same as used in the Alpha 7 series, and its ability to tilt up or down is a real advantage for low or high-level shooting, although it's still not as versatile as fully articulated screens. By default, the display brightness is quite low, so you'll need to turn it up on sunny days.

### Autofocus

Given the Alpha 9's aim of competing with pro DSLRs, a lot rests on its autofocus system. Fortunately, this is just as remarkable in practice as its specs suggest on paper. It can focus on a subject practically anywhere in the frame, and use subject recognition to track it as it moves around. It's mesmerising to watch the little green AF points light up and track across the viewfinder as the camera keeps a subject in its sights.



Barely half a second later he was caught out, but the camera still captured 11 frames in between  
Sigma 150-600mm f/5-6.3 Sport at 260mm  
1/2000 sec at f/6.3, ISO 800

Users can choose between allowing the camera to select the focus point itself, which it does uncannily well with moving subjects, and there's also a centre lock-on AF mode in which the camera will attempt to track a specified subject based on its size and colour. Alternatively, you can select the focus point manually. But in one of the camera's few operational missteps, the AF area isn't highlighted in the viewfinder when you move it using the joystick, but instead drawn in a near-invisible grey. Hopefully, Sony will soon fix this with a firmware update. Face detection is also available for portraits, with the option to lock focus on your subject's eye.

I first tested continuous AF by photographing trains with the Sony FE 70-200mm F2.8 GM

OSS, and the camera did an exceptional job, keeping them in sharp focus while shooting long bursts at 20fps with the lens set to f/2.8. It only occasionally faltered when they were moving quickly away from the camera, giving a few frames that were a little less than pin-sharp, but this is a scenario in which DSLRs usually struggle, too.

Shooting fast-flying vintage fighter planes at the Shuttleworth Fly Navy day, I had to switch to using a Canon-mount Sigma 150-600mm f/4.5-6.3 DG OS HSM Sport lens with the Sigma MC-11 adapter to get enough reach. Set to AF-C and wide-area AF, the Alpha 9 was able to pick out planes as tiny dots in the distance and focus on them in the blink of an eye, then keep them sharp as they closed in



It's not the best landscape camera Sony makes, but the Alpha 9 can still give very attractive results  
Sony FE 24-70mm f/2.8 GM at 70mm,  
1/125sec at f/8, ISO 200

## Focal points

The Alpha 9 squeezes a remarkable amount of features into its compact body

### Battery

The 2280 mAh NP-FZ100 battery is rated to 480 shots per charge, but routinely stretches into the thousands when shooting bursts. It can be topped up in-camera using USB.

### Wireless

Built-in Wi-Fi for image transfer and remote control is complemented by NFC and Bluetooth connectivity.

### Custom controls

The function of almost every button and dial on the camera's body can be reassigned to suit the user's preferences.



### Connectors

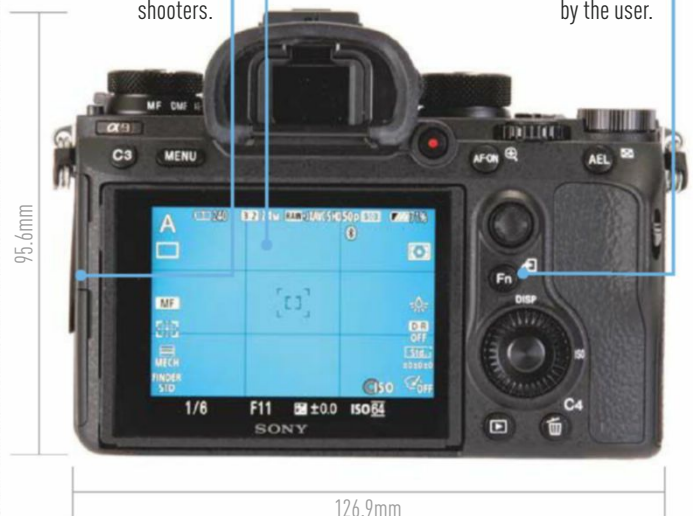
On the camera's side you'll find microphone and headphone sockets, USB and HDMI, plus PC flash sync and even an RJ-45 ethernet socket for events shooters.

### Tilting screen

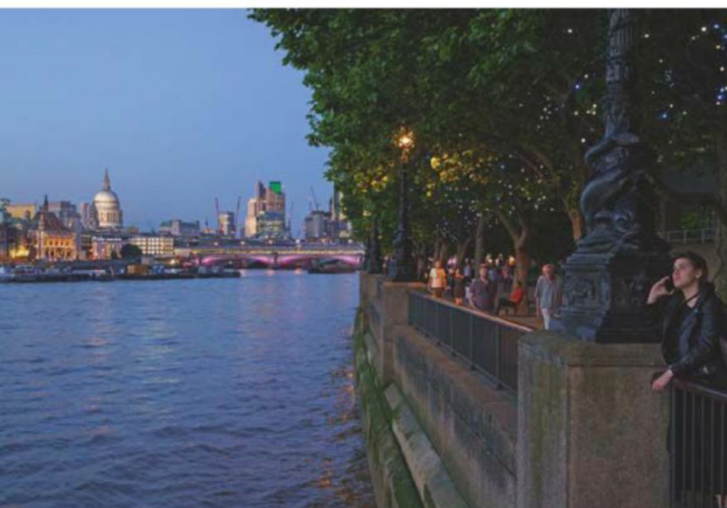
The LCD tilts 90° up and 45° down for low or high-level shooting. In a welcome change from the A7 series, the viewfinder eye sensor won't turn the screen off when it's tilted.

### Fn button

An onscreen function menu gives quick access to secondary settings and can be re-configured by the user.







High ISO image quality is excellent, with strong colours 1/20sec at f/8, ISO 3200

on the camera. Indeed, I found continuous AF worked practically as well as with the native 70–200mm, giving an excellent proportion of keepers while achieving real-world speeds of 12–17fps. It didn't always keep the subject in absolutely pin-sharp focus during extended bursts, but even so, out of the thousands of images I took, only a handful were unusably out of focus.

## Performance

To say the Alpha 9 performs well in normal use would be a massive understatement. It's an exceptional camera that's astoundingly quick and delivers superb results time after time. It has all the usual advantages of mirrorless, giving an accurate preview of how your images will turn out so you can confidently adjust exposure or white balance before even releasing the shutter. Compared to the pro DSLRs it competes against, it's considerably smaller without sacrificing usability, and it works just as well using the rear screen as with the viewfinder, which makes the Nikon D5 in particular look like a dinosaur.

It does have its quirks, though. For example, if you want to switch between SD cards for playback, you have to dive deep into the menus. The camera also refuses to let you access its menus when it's recording to card, which for a full burst of fine JPEGs can take up to a minute with a fast UHS-II card. However, you can still keep on shooting and change other settings quite happily. It's also worth noting that recording uncompressed raws reduces both the shooting rate and the buffer by

about a half.

This kind of camera needs to produce good-quality JPEG output, and for the most part the Alpha 9 delivers. Indeed, in typical Sony fashion, fine-detail rendition and high-ISO noise reduction are both very impressive, while colour reproduction is very neutral and accurate. However, auto white balance is biased towards a distinctly cool tone, which means that out-of-camera JPEGs are not quite as attractive as those from some competitors.

Mirrorless cameras have a bad reputation for battery life, and on the face of it, the Alpha 9's CIPA-standard rating of 480 shots per charge is far behind pro DSLRs. But when shooting bursts it will manage many, many more than that, and its endurance can easily extend to thousands of frames. Indeed, at a Kent vs Surrey 2nd XI cricket match, I shot 1,800 frames and still had 75% battery remaining. The battery can also be kept topped up over USB, even while you're shooting, which means the camera can keep going practically indefinitely when wired to an external powerbank – I managed more than 7,000 shots in a session this way.

The camera's speed and stamina does mean that you'll need to invest in large, fast cards; during my intensive testing, I shot almost 10,000 images, taking up nearly 100GB, and much of the time that I was shooting JPEG only. You'll also need lots of time and patience to pick out your best shots – Sony really needs to add a way of rating favourites in-camera, as you can with other high-speed cameras.

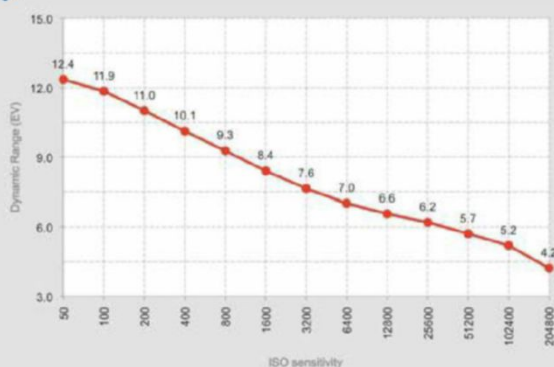


# Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

With its 24.2MP full-frame sensor, the Alpha 9 offers impressive image quality, giving excellent pixel-level sharpness. Compared to the £1,250 24.2MP Alpha 7 II, it delivers improved high ISO performance, but reduced low-ISO dynamic range (although there's still a lot of scope for lifting shadows in raw). Noise is barely noticeable up to ISO 1600 and images are still eminently usable at ISO 25,600. Above this, the drop in quality becomes very noticeable, but you'll still get perfectly recognisable images up to ISO 102,400.

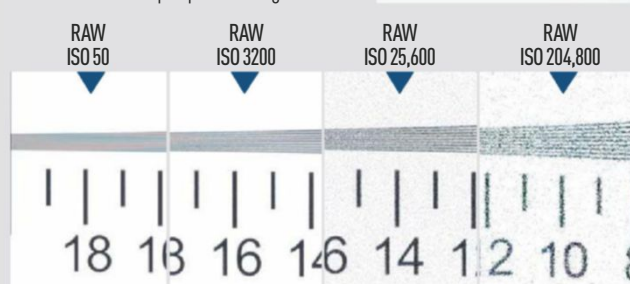
## Dynamic range



Our Image Engineering dynamic range tests give an interesting result, with a maximum 12.4EV range at the camera's lowest ISO. This is relatively limited for full frame and indicates that there's less scope for extracting noise-free detail from deep shadows compared to Alpha 7 models. This is the price you pay for the Alpha 9's blinding speed, and appears to be a similar trade-off to that made by Nikon with the D5. Dynamic range drops off fairly monotonously as the sensitivity is raised, with sub-6EV values above ISO 25,600 indicative of severe noise and detail loss in darker regions of the image.

## Resolution

Below we show details from our resolution chart test pattern (right). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



At low ISOs, the Alpha 9 records 3,600l/ph in our resolution chart tests. This is a little higher than the Alpha 7 II, and attributable to the new stacked CMOS sensor design. Initially, this value holds up well as the ISO is raised, with 3,200l/ph still achieved at ISO 3200, and 2,800l/ph recorded at ISO 25,600. Beyond this, noise has a more dramatic impact, giving around 2,400l/ph at ISO 102,400 and barely 2,000l/ph at the top ISO 204,800 setting. Sony's well-judged sharpening means that JPEGs give just as much resolution as raw.



## Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



RAW ISO 50



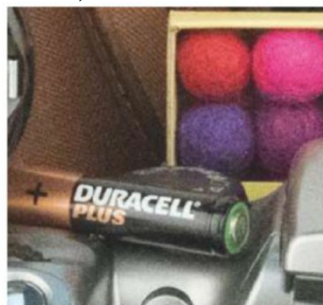
RAW ISO 1600



RAW ISO 6400



RAW ISO 25,600



RAW ISO 102,400



RAW ISO 204,800



The Alpha 9 gives excellent pixel-level sharpness at low ISO with barely any noise. There's hardly any drop in quality up to ISO 1600; indeed, it's only at ISO 6400 that noise has any significant impact on fine, low-contrast detail. Beyond this, detail suffers and colour desaturates, but even ISO 25,600 gives very respectable results. Above this, image quality deteriorates quite dramatically, and out-of-camera JPEGs become distinctly 'muddy' due to watercolour-like noise reduction and limited shadow detail. You'll get better results shooting raw, and with careful processing, images shot at ISO 102,400 aren't completely unusable, especially when you're looking for a one-off shot that can't be achieved any other way. The top extended setting is probably a step too far, though.

## The competition



### Canon EOS-1D X Mark II

**Sensor** 20.2MP full-frame CMOS  
**Price** £4,800  
**ISO** 50-409,600 (extended)  
**Continuous shooting** 14fps  
**Reviewed** 11 June 2016  
**Rating** n/a



### Nikon D5

**Sensor** 20.8MP full-frame CMOS  
**Price** £5,100  
**ISO** 50-3,280,000 (extended)  
**Continuous shooting** 12fps  
**Reviewed** 14 May 2016  
**Rating** n/a



### Sony Alpha 99 II

**Sensor** 42.4MP full-frame BSI CMOS  
**Price** £3,000  
**ISO** 50-102,400 (extended)  
**Continuous shooting** 12fps  
**Reviewed** 15 April 2017  
**★★★★★**

Read the full tests of these cameras at [www.amateurphotographer.co.uk/reviews](http://www.amateurphotographer.co.uk/reviews)

## Verdict

With the Alpha 9, Sony has rewritten the rulebook regarding what we can expect from a full-frame sports and action camera. It's small yet handles extremely well, and its autofocus is astonishing, not just in its ability to identify and lock on to a moving subject, but also to track it around the frame beyond the limits of any DSLR's AF area coverage. Its 20fps silent shooting give the best possible chance of capturing key moments, while the zero-blackout viewfinder is a huge advantage for panning that has to be experienced to be appreciated. To top it all off, the built-in 5-axis image stabilisation helps keeps pictures sharp with any lens, including types that aren't usually optically stabilised. The fact that the camera works just as well using its tiltable LCD as with the viewfinder provides another advantage over DSLRs, especially for overhead or low-level shooting.

Where Sony can't yet compete is in terms of lenses: its longest FE telephoto is the 100-400mm f/4.5-5.6 GM OSS, in stark contrast to Canon and Nikon's arrays of long telephoto primes. However, Sony will surely now prioritise producing a range of appropriate lenses to close the gap as a matter of urgency. It's also possible to gain many of the Alpha 9's key benefits using adapted Canon EF-mount lenses, although functionality is limited unless you use recent Sigma



Global Vision lenses on its MC-11 adapter. Sony also has a long way to go to match Canon and Nikon's professional support programs, although it's just taken its first steps in this direction.

This all means that while the Alpha 9 is an astonishing camera, right now it's a bit too far ahead of its own system to achieve its full potential. And there's little point in buying one if you can't use its speed; you'll get almost the same image quality from the £1,250 Alpha 7 II. Despite this, with all its very real advantages over DSLRs, it might just prove to be impossible for sports and action shooters to live without.



|                  |       |
|------------------|-------|
| FEATURES         | 9/10  |
| BUILD & HANDLING | 9/10  |
| METERING         | 9/10  |
| AUTOFOCUS        | 10/10 |
| AWB & COLOUR     | 8/10  |
| DYNAMIC RANGE    | 8/10  |
| IMAGE QUALITY    | 9/10  |
| VIEWFINDER/LCD   | 8/10  |



# Win!

## A Rotolight AEOS kit

*Amateur Photographer* has teamed up with **Rotolight** to offer you a chance to win an **AEOS kit**

DESIGNED for portrait and location photographers and videographers on the move, AEOS is a bi-colour, location LED light with a unique 'ultra-thin' design concept. Weighing in at less than 1.5kg and just 2cm thick, AEOS is one of the most portable lights on the market. It delivers a powerful light output of 5,750 lux at three feet, but is also one of the most energy efficient LEDs on the market, able to run for three hours at 100% power on a single 95W battery – more than twice as long as the industry standard. Unlike most LED lights with limited tilt angles, the AEOS uses a pro-level ball head as standard

### Our bundle includes:

- Rotolight AEOS light ● Pro Aluminium Ball Head
- Power adapter ● 95 Wh V-Mount Lith-Ion Battery
- Filter Holder ● Filter Pack inc 216 Full Diffuser; 250 Medium, Half White Diffuser; 'Cosmetic Peach' Diffuser; 1/8th Minus Green (Magenta) ● AEOS soft case

**The closing date for entries is 5 August 2017**

Competition open to UK residents only



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For your chance to win visit [amateurphotographer.co.uk/rotolight](http://amateurphotographer.co.uk/rotolight)

The lens is equivalent to a 150-600mm zoom when it's paired with an APS-C DSLR. This cricket shot was taken when it was being used on a Canon EOS 80D Canon EOS 80D, 400mm, 1/500sec at f/6.3, ISO 400



# Sigma 100-400mm f/5-6.3 DG OS HSM | C

Sigma's latest telephoto zoom may be light, but it's a heavyweight in terms of quality, as **Michael Topham** discovers when he tries it for size

**E**arlier this year, during a visit to the CP+ Camera & Photo Imaging Show in Japan, I laid my hands on the latest lenses to be added to Sigma's full frame line-up. As hordes of visitors swarmed around the new additions in the Art series, I was keen to get to grips with the new Contemporary lens – the 100-400mm f/5-6.3 DG OS HSM | C. Within seconds of picking it up, I knew I was holding a lens that's entirely different to the Sport and Contemporary 150-600mm zooms in Sigma's range. Rather than targeting a prosumer audience, this lens is designed to appeal to aspiring enthusiasts who might be looking to buy their first serious telephoto lens,

and possibly full-frame users who fancy a smaller, lighter zoom for general use.

It's not until you see the lens in the flesh that you get a sense of how compact it is. Put it up alongside lenses such as the Canon EF 100-400mm f/4.5-5.6 L IS II USM, Nikon AF-S Nikkor 80-400mm f/4.5-5.6G ED VR or Sony 70-400mm f/4-5.6 G SSM II and you get a really good impression of the size difference. Compare the weight of this lens to the lenses mentioned above and there's a significant saving to be made here, too. Not only that, but it's also more affordable, which begs the question, what's not to like?



## Features

The compromise you make when choosing this lens ahead of the competition is that it's not quite as fast. Unlike its closest rivals, which allow you to dial in an aperture of f/4 or f/4.5 at the widest point of the zoom and f/5.6 at full telephoto, it's 1/3 stop slower and has a variable aperture of f/5-6.3. When you





If you plan on pairing it with a full-frame DSLR you need to be well aware of how much the lens vignettes at the edges  
**Canon EOS 5D Mark III, 400mm, 1/1600sec at f/6.3, ISO 400**

➤ set the lens to its maximum aperture of f/5 and advance through the zoom range, the lens closes to f/5.6 at around 115mm and then to f/6.3 beyond 235mm.

The good news is that the lens presents the full range of features and functions you'd expect of a telephoto zoom, including optical image stabilisation. The optical stabiliser unit is fitted with a newly developed gyroscopic sensor that works with a new algorithm to provide more effective stabilisation.

The optical formula consists of 21 elements in 15 groups, with four of these glass elements being the special low-dispersion (SLD) type to minimise optical aberrations. An internal focus system is used to drive the lens through its shooting distance range, which culminates in a minimum shooting distance of 160cm. The nine-bladed diaphragm closes down to a minimum of f/22 at 100mm (f/29 beyond 200mm) and is equipped with Sigma's latest version of Hyper Sonic Motor (HSM). The latter

features an updated algorithm that promises smoother operation combined with high speed and quiet autofocus.

Other noteworthy features include a maximum magnification ratio of 1:3.8, it accepts filters and adapters via a 67mm thread, and – just like we're used to seeing – it can be used with Sigma's USB docking device to update firmware and refine the OS function, AF speed and focus limiter manually using the manufacturer's Optimization Pro software.

Those expecting a protective case in the box will have to make do without as they're not supplied with Sigma's Contemporary lenses.

### Build and handling

From the rear of the lens looking forwards, you'll notice that the barrel tapers out beyond the three printed numbers on its underside, which indicate the year the lens was made. Just ahead of the focus distance window you'll come across the focus ring that operates

smoothly across its range in less than half a turn. To differentiate the feel of the focus ring from the zoom ring and help users identify which is which from behind the camera, Sigma has opted to rubberise one but not the other. The rubberised zoom ring requires a quarter twist to get it from one end of the zoom range to the other, and though it does operate smoothly, I did feel myself putting in just a touch more effort at the farthest end of the focal range. The resistance of the zoom ring is such that zoom creep shouldn't present an issue, but Sigma has fitted the lens with a zoom lock that can be engaged at 100mm.

Secure the plastic lens hood to the front and you'll find that it has been designed in such a way that it accommodates push/pull zooming. This is great if you'd like to adjust the angle of view on the spur of the moment, or simply prefer operating a telephoto zoom in this way.

The layout of four switches at the side makes the appearance of the barrel seem complex, but they all add up to offer the user better control from the lens. The largest switch is found at the top and as well as controlling AF/MF, it offers a manual override (MO) setting in the centre. The switch below is used to prevent the autofocus operating across its full distance range and is effective at ensuring the lens doesn't try to focus closer than is required. The OS switch beneath this is used to set the optical stabilisation to Mode 1 or Mode 2. Whereas Mode 1 is intended to compensate for camera shake related to general photography, Mode 2 turns off stabilisation in the direction of panning, and is designed to enhance the effectiveness of the stabilisation when the lens is being used to capture moving subjects. Lastly, the custom switch is used to apply settings set up using Sigma's USB dock. The only build and handling issues that may



An example of an image taken at the minimum focusing distance of 160cm  
**Canon EOS 80D, 150mm, 1/400sec at f/5.6, ISO 400**



The lens is well suited to capturing candids from afar without being too intrusive  
**Canon EOS 80D, 350mm, 1/500sec at f/6.3, ISO 400**

concern some is that it's not weather sealed and doesn't offer a tripod collar or 1/4in thread to add additional support beneath the lens.

### Image quality

To test the lens, I used it on the Canon EOS 80D and full-frame Canon EOS 5D Mark III.

Rattling off a series of frames through the zoom and aperture ranges produced results that matched our Image Engineering tests in the lab. The lens produces its sharpest results at the short end of the zoom. By stopping down from its maximum aperture to f/8, you'll notice the corners of the frame sharpen up a little, but they never reach the same level of sharpness as the centre. Sharpness isn't as high when the lens is used at full telephoto, but not to the extent it should put you off shooting at the far end of the zoom. Again, you'll find there's a small improvement to be found by stopping down to f/8, which is this lens's 'sweet spot'. There is the option to shoot at apertures smaller than f/22 beyond 120mm. However, going much further than f/11 does see a serious loss of sharpness due to diffraction.

As some of the sample images supporting this review illustrate, vignetting is clearly evident when the lens is used at its maximum aperture on a full-frame DSLR. Dark corners do start to disperse when the lens is closed down to f/8, while on crop-sensor cameras, of course, only the central portion of the lens's image circle is used. The result is that corner shading is less severe when it's used on an APS-C camera. Though some fringing towards the edges of our images was evident, it's not a deal breaker – and the same can be said for pincushion distortion at the long end of the zoom, which the lens controls remarkably well.

The IS system allowed me to use shutter speeds approximately 4.5 stops slower than would otherwise be possible. At the short end, I achieved sharp shots at around 1/8sec at 100mm, while at full telephoto (400mm) I got consistently sharp results at 1/30sec.

## Verdict

You get the sense Sigma has looked at the success of its 150–600mm telephoto zooms and realised a lens of comparable focal length would make a great addition to its line-up for those who use crop-sensor cameras. Though there's nothing to say it can't be used with a full-frame camera, its overall performance and build quality implies that it's best matched with APS-C models used by keen hobbyists and enthusiasts.

The beauty of this lens is its size and weight, with the only shortcoming being that it doesn't feature a tripod collar.

For those who'd like a lightweight zoom capable of a strong optical performance covering a good telephoto range, this is one of the best options on the market for less than £800. We have to take our hats off to Sigma for designing yet another excellent lens, and it's one that we can see being well received by a vast number of APS-C DSLR users out there.



### Data file

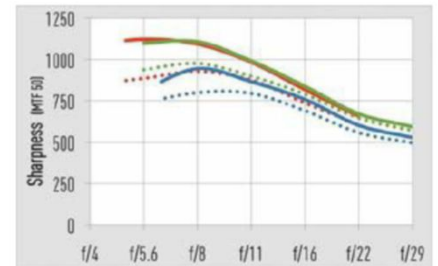
**Price** £799  
**Filter diameter** 67mm  
**Lens elements** 21  
**Groups** 15  
**Aperture blades** 9  
**Aperture** f/5–f/22  
**Minimum focus distance** 160cm  
**Dimensions** 86.4x182.3mm  
**Weight** 1,160g  
**Lens mount** Canon, Nikon, Sigma  
**Included accessories**  
 Lens cap, lens hood

**Amateur Photographer Testbench Recommended**  
 ★★★★★

## Sigma 100–400mm f/5–6.3 DG OS HSM | C

### Resolution

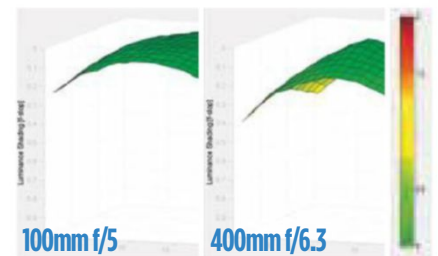
Our Image Engineering MTF tests tell us that the lens is at its sharpest when it's used between 100–200mm. Corner sharpness improves at all focal lengths by stopping down to f/8. Central and corner sharpness isn't quite as high when you push to the long end of the zoom. However, as our real-world images in this review show, it's more than capable of delivering acceptable results at 400mm.



100mm centre — 100mm corner .....  
 200mm centre — 200mm corner .....  
 400mm centre — 400mm corner .....

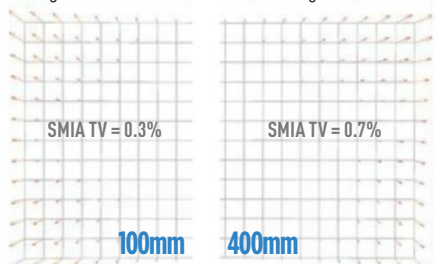
### Shading

Pair this lens with a full-frame DSLR and you can expect corners to appear considerably darker than the centre at all focal lengths when it's used at its widest aperture. To reduce the effect of vignetting, users can stop the lens down to f/8 or remove it in post by applying a lens profile when shooting raw.



### Curvilinear distortion

The lens controls distortion very well with only minor signs of pincushion distortion observed at the long end. The extent of this distortion isn't a concern and you'll be hard pushed to notice it in real-world images. A lens profile wasn't available in Lightroom CC at the time of testing.







Sony A7r, 35mm ZA lens. 0.8 sec @ f/14, iso 100

# Stokksnes

Iceland's intense terrain of volcanic rock, savage mountains, glaciers and malevolently active volcanoes are an exciting challenge to the adventurous, and an irresistible attraction for contemporary landscape photographers.

This terrain is a visual challenge too. The darkness of the volcanic geology, combined with brilliant white snow and ice in marginal lighting can make contrast management quite a headache.

In many circumstances, neutral density graduates can ride to the rescue; this photograph from Stokksnes illustrates an unorthodox application, with the 0.6 ND graduated filter (two stops) positioned lower than you might think. The sun was fading behind western cloud banks, yet the snow on the side of Vestrahorn remained bright, brighter than all but the breaks in the cloud behind the mountain. Full filter density covers the jagged profile of the mountain; the graduation zone begins at the foot of the snow and extends over the dunes in the distance. The filter is clear in front of the foreground dune grasses.

Put simply, the filter is half way down.

Even with a hard graduate, careful positioning of the filter (especially with high quality truly neutral filters) can produce a seamless, 'invisible' effect. It helps represent the scene in a way that emulates the way the brain maps it, with good tone and detail throughout.



LEE 0.6 ND  
hard grad filter



Hard grad filter

  
Joe Cornish  
[www.joecornishgallery.co.uk](http://www.joecornishgallery.co.uk)



[leefilters.com](http://leefilters.com)

# Rogue FlashBender 2 Portable Lighting Kit

**Andrew Sydenham** tests a flashgun accessory kit

● £149.95 ● [rogueflash.com](http://rogueflash.com)

WHETHER you are an occasional flash user or an expert with multiple flash guns, this lighting kit has plenty to offer. Probably the most significant parts of the kit are the small and large reflectors with their optional diffusion panels. These turn your flashgun into a small but very effective soft box, perfect for on-camera use in social photography situations or in multiple flash portrait lighting. The 3-in-1 Flash Grid can be set up and used independently. With some consideration there is enough in this kit to equip four separate flash guns in a creative set-up, providing you are happy with only a gel filter on the fourth flash. As all the kit parts fold flat, the FlashBender 2 system can be packed very small and it fits perfectly into a 15in-laptop compartment of a camera bag.

The large reflector measures 267x280mm, and features some malleable rods inside the reflector skin, which can be sculpted to form a variety of shapes. You can bend these reflectors into practically any shape you wish, the variety of useful light-shaping orientations available is huge. You can vary how much light gets reflected forward and how much remains to bounce from the ceiling or other surface. You can even bend the reflector into a roll to create a snoot to add a spot of light on the background. These are unique features, but bear in mind that without the luxury of a modelling light you would have to work through multiple test shots to fine tune your lighting successfully.

I was impressed by the scope and range of the correction filters and gels included in the kit; each storage pouch has stiff card dividers and is printed with the equivalent Lee filter gel colour and f/stop loss technical details. There are two rubber bands provided to secure the filters from the Combo Kit in place on the flash head, although I had initial doubts about their effectiveness, I have no reason to believe they won't stay the course.

## Verdict

A small box with significant contents, an almost infinite amount of creative solutions are possible if you have the time and inclination to experiment. The reflectors, diffusion panels and grids are well made and would withstand a lot of use, surviving long after all the filter gels have split or been scratched to pieces. Once packed up in the two drawstring Cordura bags, the whole kit can be secreted away in a small camera bag, ready to spring into action when the opportunity arises.

## Custom fabric

FlashBender 2 reflectors use a flexible custom fabric to reduce weight and soften highlight reflections

**Amateur Photographer**  
Testbench  
Recommended  
★★★★

## Attachment system

The reflectors use a secure belt-and-buckle attachment system

## Compact style

Very compact kit with total weight of 540g (19oz)

## Filters and gels

Extensive range of colour correction filters and coloured gels

## At a glance

- Suitable for off- and on-camera flash
- Fits all popular makes of Speedlite-type accessory flashguns
- Comprehensive set of reflectors, diffusers, grids and filter gels

## ALSO AVAILABLE

If you need something a little more sophisticated than on-camera flash, it's always a good idea to carry a small portable soft box, such as this Honl Photo Traveller8 (£54), in your camera bag along with your speedlight. A combination along these lines will yield excellent results.





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Original



Software corrected



Cropped

Perspective correction software can be very effective

## Tilt-shift lenses or correction in post?

**Q** I can understand why specialist tilt and shift lenses were essential for cameras in the days of film, so I am intrigued to find that these amazingly expensive lenses continue to be manufactured and bought for digital SLRs, even now. Why would this be the case when we have such powerful tools in software to do the same job?

**Vin Geddes**

**A** A very long article could be written to answer your question in detail, but I can only be brief here! One obvious advantage of using a lens is that the job of composition can be done in-camera and you can see the result immediately, across the entire frame. When using

software perspective correction you can end up with large areas of the original framing that must be cropped out. This can also leave you with a very narrow and tall aspect ratio when correcting verticals, for example. Whenever you have to crop you lose pixels and so image resolution is sacrificed. There are workarounds, like framing generously in anticipation of having to crop the corrected result, but if you can't get far enough back from the subject, this may not be possible. But let's face it, few of us will ever be able to justify owning a tilt-shift lens and despite certain limitations, perspective correction software can produce remarkably effective results (see left).

## Choosing a new tripod and head

**Q** I'm researching the possible purchase of a new tripod for my Sony Alpha 7, as I haven't owned a decent tripod before. It will be used for travelling and photographing landscapes, architecture, some night-time photography and maybe some motorsport. There are two aspects of my task that I'd appreciate some help with. First, leg locks. Should I go for a twist-lock or lever-lock design? Secondly, what are the pros and cons of a ball-type head and a lever or three-way head? I'd also like to know whether you think carbon fibre is worth the price premium?

**Trent Everett**

**A** Let's deal with your last question first, carbon or not? In theory, a tripod with carbon-fibre legs should be lighter and more rigid than one using more conventional steel tubing. It may not surprise you, however, that really good steel tripods are sometimes superior to poorly designed

## Nikon D3200 digital zoom?

**Q** I have a Nikon D3200 and I am after some help with the digital zoom. When taking a picture, can you use the digital zoom to zoom close-in then take the picture? The reason I ask is that I can't seem to do it. I can focus in on what it is I want to photograph and I can use the digital zoom to get really close but when I press the shutter button it just zooms back out and I don't get the image I was after. When I say digital zoom I mean when I zoom in to an object using the lens first, if I then press the button on the rear of my camera I can zoom in even further, then manually focus. However, as soon as I press the shutter button it takes the image back to the original zoom (lens zoom only).

**Mark Eyington**

**A** The magnification function you are using is only an aid for precise focusing. It only zooms in to help you see the focused area in more detail. The D3200 does not have a digital zoom mode for recording artificially zoomed photos. While common on cheaper cameras, it's quite rare on DSLRs, though some mirrorless system cameras offer convenience 2x magnification modes that are referred to as a digital teleconverter. The problem with digital zooming is that it can compromise image quality. A well-executed digital zoom function, which makes full use of the sensor data and evaluating exposure based on the framed area, can work quite well. The worst functions simply crop the image.



Don't confuse focus assist with digital zoom

carbon tripods. I'd encourage you to read reviews, study specifications and draw up a short list and then get a hands-on with each model at a store. Twist locks are neater and tidier, and are quiet – important for wildlife photographers – and nothing sticks out to get caught on something at the wrong moment. On the other hand, twist locks can lack the certainty of a lever lock. You can't see easily that a twist lock is locked solidly and they can become stiff.

Once again, quality of design and manufacturing are key. Regarding tripod heads, a ball head is more compact and quicker to set up than a three-way head. Although you wouldn't want to use a ball head for tracking a moving subject when shooting either stills or video. A three-way head makes it easier to make fine adjustments with much less danger of the camera flopping down, which is a major downside of using a ball head.

**Q&A compiled by Ian Burley**



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## Tony Kemplen on the ...

# British Airways Planecam

There are a few nice touches on this eyecatching promotional model from the early 90s

There has been no shortage of novelty cameras marketed over the years, and I've acquired and used a number of them. They are almost always a very basic model, with varying degrees of styling or modification added. They range from very basic customisation using stick-on transfers, to carefully thought through pieces of product design. Common themes include cameras made to look like drinks cans or footballs, and those that are spin-offs from popular film or cartoon characters or pop groups. Actionman, Barbie, the Teenage Mutant Ninja Turtles and the boy band NSYNC, have all put in an appearance in my camera collection.

The British Airways Planecam camera takes the form of a highly stylised version of a passenger jet, and has some clever touches. The tailplane slides back to reveal the lens and viewfinder on the top of the plane, while down on the undercarriage, one wheel, operated with the left thumb, advances the film and another, operated with the right thumb, releases the shutter. As with all the novelty cameras that I've come

across, any refinement on the aesthetic side is countered by a complete absence of features from a technical point of view. The only thing you do is wind on and shoot, no focusing or adjustments to shutter speed or aperture is possible.

I'm always pleased to find some provenance with a camera, and this one was still in its original box, complete with a receipt showing that it was bought on board flight BA 224 from Houston to Gatwick on 16 September 1993. The price was £17.50 and the purchaser paid in US dollars. There was also

This nifty little camera was bought on board a flight from Houston to Gatwick in 1993



an unopened generic 110 film cartridge in the box, suggesting that the recipient of this possible last-minute gift never even used it.

### Taking a shot

Thanks in part to the Lomography brand, 110 film is still available, but I didn't want to risk wasting new film on such a low-tech camera, so I opted to use one of several expired cartridges that I've got stashed away. Although you can send your 110 films away to be processed, I do my own developing, and in the absence of a 16mm reel, have found that wrapping the film around a cylinder cut from a plastic drinks bottle, with paperclips to secure each end, is a rough and ready way to load the developing tank.

I like to try to match the subject matter to the camera, so I dug out another caricature passenger jet, an inflatable promotional item that I picked up a few years ago. The results (see left) didn't disappoint, as my expectations were pretty low, but I'm glad that after a quarter of a century this possibly unappreciated gift finally got to see its moment of glory.



Taken with the BA planecam using expired film and developed at home

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at [52cameras.blogspot.co.uk](http://52cameras.blogspot.co.uk). See more photos from the Planecam at [www.flickr.com/photos/tony\\_kemplen/sets/72157645218109260](http://www.flickr.com/photos/tony_kemplen/sets/72157645218109260).

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# Buying Guide

**580**  
cameras  
& lenses  
listed &  
rated

Our comprehensive listing of key specifications for cameras and lenses

## Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing

### Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

### Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your pictures will turn out.

### Size and weight

Mirrorless models tend to be smaller and lighter than DSLRs, and not just the cameras themselves, but their lens systems, too. However, there's still a wider choice of lenses available for DSLRs.



### Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However, some can accept accessory grips to improve handling with larger lenses.

### Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the

latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.





| DSLR cameras         |       |       |   | RESOLUTION | LENS MOUNT | MAX ISO   | VIDEO | MIC INPUT | AF POINTS | BURST MODE (FPS) | VF COVERAGE (%) | BUILT-IN Wi-Fi | FLASH | SCREEN SIZE | ARTICULATED LCD TOUCHSCREEN | BATTERY LIFE (SHOTS) | WIDTH (MM) | HEIGHT (MM) | DEPTH (MM) | WEIGHT |
|----------------------|-------|-------|---|------------|------------|-----------|-------|-----------|-----------|------------------|-----------------|----------------|-------|-------------|-----------------------------|----------------------|------------|-------------|------------|--------|
| NAME & MODEL         | RRP   | SCORE | SUMMARY   |            |            |           |       |           | SHOOTING  |                  |                 |                |       | SCREEN      |                             |                      | DIMENSIONS |             |            |        |
| Canon EOS 1300D      | £450  | 4 ★   | Beginner-friendly model with simple controls and built-in Wi-Fi       | 18MP       | Canon EF   | 12,800    | 1080p |           | 9         | 3                | 95              | •              | •     | 3in         |                             | 500                  | 129        | 101.3       | 77.6       | 485g   |
| Canon EOS 700D       | £750  | 4.5 ★ | Likeable entry-level DSLR, but sensor is now looking dated            | 18MP       | Canon EF   | 12,800    | 1080p | •         | 9         | 5                | 95              | •              | •     | 3in         | •                           | 440                  | 133        | 100         | 79         | 580g   |
| Canon EOS 750D       | £599  | 4 ★   | Entry-level model with 24MP sensor and articulated touchscreen        | 24.2MP     | Canon EF   | 25,600    | 1080p | •         | 19        | 5                | 95              | •              | •     | 3in         | •                           | 440                  | 131.9      | 100.7       | 77.8       | 555g   |
| Canon EOS 760D       | £649  | 5 ★   | Higher-end version of EOS 750D with improved control layout           | 24.2MP     | Canon EF   | 25,600    | 1080p | •         | 19        | 5                | 100             | •              | •     | 3in         | •                           | 440                  | 131.9      | 101         | 77.8       | 565g   |
| Canon EOS 800D       | £780  | 4.5 ★ | Updates EOS 750D with sophisticated 45-point autofocus                | 24.2MP     | Canon EF   | 25,600    | 1080p | •         | 45        | 6                | 95              | •              | •     | 3in         | •                           | 600                  | 131        | 99          | 76.2       | 532g   |
| Canon EOS 77D        | £830  | 4.5 ★ | Same core spec as EOS 800D but in higher-end body design              | 24.2MP     | Canon EF   | 25,600    | 1080p | •         | 45        | 6                | 95              | •              | •     | 3in         | •                           | 600                  | 131        | 100         | 76.2       | 540g   |
| Canon EOS 80D        | £999  | 5 ★   | Extremely capable mid-range DSLR for enthusiast photographers         | 24.2MP     | Canon EF   | 25,600    | 1080p | •         | 45        | 7                | 100             | •              | •     | 3in         | •                           | 960                  | 139        | 105.2       | 78.5       | 730g   |
| Canon EOS 7D Mk II   | £1599 | 4.5 ★ | High-speed APS-C DSLR includes sophisticated AF system                | 20.2MP     | Canon EF   | 51,200    | 1080p | •         | 65        | 10               | 100             | •              | •     | 3in         |                             | 670                  | 148.6      | 112.4       | 78.2       | 910g   |
| Canon EOS 6D         | £1700 | 4.5 ★ | Canon's most affordable full-frame DSLR includes Wi-Fi and GPS        | 20.2MP     | Canon EF   | 102,400   | 1080p | •         | 11        | 4.5              | 97              | •              | •     | 3in         |                             | 980                  | 145        | 111         | 71         | 755g   |
| Canon EOS 5D Mk III  | £2999 | 5 ★   | Great all-round DSLR for serious enthusiasts and professionals        | 22.3MP     | Canon EF   | 102,400   | 1080p | •         | 61        | 6                | 100             |                | •     | 3.2in       |                             | 950                  | 152        | 116         | 76         | 950g   |
| Canon EOS 5DS        | £2999 |       | High-resolution model with 50MP sensor                                | 50.6MP     | Canon EF   | 12,800    | 1080p | •         | 61        | 5                | 100             |                | •     | 3.2in       |                             | 700                  | 152        | 116.4       | 76.4       | 845g   |
| Canon EOS 5DS R      | £3199 | 5 ★   | Same as the 5DS, but low-pass filter removed for maximum resolution   | 50.6MP     | Canon EF   | 12,800    | 1080p | •         | 61        | 5                | 100             |                | •     | 3.2in       |                             | 390                  | 152        | 116.4       | 76.4       | 845g   |
| Canon EOS 5D Mk IV   | £3599 | 4.5 ★ | Hugely accomplished workhorse model, but pricey                       | 30.4MP     | Canon EF   | 102,400   | 3840p | •         | 61        | 7                | 100             | •              | •     | 3.2in       | •                           | 900                  | 151        | 116         | 76         | 890g   |
| Canon EOS-1D X Mk II | £5199 |       | Professional high-speed sports and action model                       | 20.2MP     | Canon EF   | 409,600   | 3840p | •         | 61        | 14               | 100             |                | •     | 3.2in       | •                           | 1,210                | 158        | 167.6       | 82.6       | 1,340g |
| Nikon D3300          | £600  | 4.5 ★ | Entry-level simple DSLR for beginners                                 | 24.2MP     | Nikon F    | 25,600    | 1080p | •         | 11        | 5                | 95              | •              | •     | 3in         |                             | 700                  | 124        | 98          | 75.5       | 460g   |
| Nikon D3400          | £399  |       | Adds Bluetooth to D3300 for connecting to smartphone                  | 24.2MP     | Nikon F    | 25,600    | 1080p | •         | 11        | 5                | 95              | •              | •     | 3in         | •                           | 1,200                | 124        | 98          | 75.5       | 445g   |
| Nikon D5300          | £830  | 4.5 ★ | Ageing mid-range DSLR is now available at bargain prices              | 24.2MP     | Nikon F    | 25,600    | 1080p | •         | 23        | 5                | 95              | •              | •     | 3.2in       | •                           | 700                  | 125        | 98          | 76         | 530g   |
| Nikon D5500          | £720  | 4.5 ★ | Excellent image quality and handling from a small DSLR                | 24.2MP     | Nikon F    | 25,600    | 1080p | •         | 39        | 5                | 95              | •              | •     | 3.2in       | •                           | 820                  | 124        | 97          | 70         | 470g   |
| Nikon D5600          | £800  |       | Minor update to the D5500 adds Bluetooth smartphone connection        | 24.1MP     | Nikon F    | 25,600    | 1080p | •         | 39        | 5                | 95              | •              | •     | 3.2in       | •                           | 970                  | 124        | 97          | 78         | 465g   |
| Nikon D7100          | £1100 | 4.5 ★ | A highly accomplished camera with excellent image quality and AF      | 24.1MP     | Nikon F    | 25,600    | 1080p | •         | 51        | 6                | 100             | •              | •     | 3in         |                             | 950                  | 135        | 106         | 76         | 765g   |
| Nikon D7200          | £939  | 4 ★   | Updates the D7100 with some useful extras such as Wi-Fi               | 24.2MP     | Nikon F    | 25,600    | 1080p | •         | 51        | 6                | 100             | •              | •     | 3.2in       |                             | 1,100                | 135.5      | 106.5       | 76         | 765g   |
| Nikon D7500          | £1299 |       | Places the excellent sensor from the D500 into a smaller body         | 20.9MP     | Nikon F    | 1,640,000 | 3840p | •         | 51        | 8                | 100             | •              | •     | 3.2in       | •                           | 950                  | 135.5      | 104         | 72.5       | 720g   |
| Nikon D500           | £1729 | 5 ★   | Probably the best DX-format DSLR ever, with remarkable autofocus      | 20.9MP     | Nikon F    | 1,640,000 | 3840p | •         | 153       | 10               | 100             | •              | •     | 3.2in       | •                           | 1,240                | 147        | 115         | 81         | 860g   |
| Nikon D610           | £1800 | 5 ★   | Nikon's cheapest full-frame model with a solid feature set            | 24.3MP     | Nikon F    | 25,600    | 1080p | •         | 39        | 6                | 100             | •              | •     | 3.2in       | •                           | 900                  | 141        | 113         | 82         | 850g   |
| Nikon D750           | £1800 | 5 ★   | Great all-round enthusiast full-frame model with tilting screen       | 24.3MP     | Nikon F    | 51,200    | 1080p | •         | 51        | 6.5              | 100             | •              | •     | 3.2in       | •                           | 1,230                | 140.5      | 113         | 78         | 840g   |
| Nikon DF             | £2600 | 4 ★   | Retro-styled full-frame model with excellent sensor                   | 16.2MP     | Nikon F    | 204,800   | -     |           | 39        | 5.5              | 100             |                | •     | 3.2in       |                             | 1,400                | 143.5      | 110         | 66.5       | 765g   |
| Nikon D810           | £2699 | 5 ★   | High-resolution full-frame DSLR offers superb image quality           | 36.3MP     | Nikon F    | 51,200    | 1080p |           | 51        | 12               | 100             | •              | •     | 3.2in       |                             | 1,200                | 146        | 123         | 82         | 980g   |
| Nikon D5             | £5199 |       | Nikon's top-end sports and action model for professionals             | 20.8MP     | Nikon F    | 3,280,000 | 3840p | •         | 153       | 14               | tbc             |                | •     | 3.2in       | •                           | 3,780                | 160        | 158.5       | 92         | 1,405g |
| Pentax K-S1          | £550  | 4 ★   | Pentax's entry-level DSLR comes in a range of colours                 | 20.2MP     | Pentax K   | 51,200    | 1080p | •         | 11        | 5.4              | 100             | •              | •     | 3in         |                             | 410                  | 92.5       | 120         | 69.5       | 498g   |
| Pentax K-50          | £600  | 4.5 ★ | Large viewfinder and two control dials – unusual at this price        | 16.3MP     | Pentax K   | 51,200    | 1080p |           | 11        | 4                | 100             | •              | •     | 3in         |                             | 410                  | 130        | 97          | 71         | 650g   |
| Pentax K-S2          | £649  | 4.5 ★ | Includes a fully articulated screen and in-body stabilisation         | 20.2MP     | Pentax K   | 51,200    | 1080p | •         | 11        | 5.4              | 100             | •              | •     | 3in         | •                           | 410                  | 122.5      | 91          | 72.5       | 678g   |
| Pentax K-70          | £600  | 4.5 ★ | Solid performer that updates the K-S2 with a 24MP sensor              | 24.2MP     | Pentax K   | 102,400   | 1080p |           | 11        | 6                | 100             | •              | •     | 3in         | •                           | 410                  | 125.5      | 93          | 74         | 688g   |
| Pentax K-3           | £950  | 4 ★   | Well-featured enthusiast model with in-body image stabilisation       | 24.2MP     | Pentax K   | 51,200    | 1080i | •         | 27        | 8                | 100             | •              | •     | 3.2in       |                             | 560                  | 131        | 100         | 77         | 800g   |
| Pentax K-3 II        | £769  | 4.5 ★ | Updates the K-3, with built-in GPS instead of a flash                 | 24.3MP     | Pentax K   | 51,200    | 1080p | •         | 27        | 8.3              | 100             |                | •     | 3.2in       |                             | 720                  | 131.5      | 102.5       | 77.5       | 785g   |
| Pentax KP            | £1099 | 4 ★   | Compact but well-specified DSLR with interchangeable hand-grips       | 24.3 MP    | Pentax K   | 819,200   | 1080p | •         | 27        | 7                | 100             | •              | •     | 3in         | •                           | 390                  | 131.5      | 101         | 76         | 703g   |
| Pentax K-1           | £1599 | 5 ★   | The first Pentax full-frame DSLR is excellent value for money         | 36MP       | Pentax K   | 204,800   | 1080p | •         | 33        | 4.4              | 100             | •              | •     | 3.2in       | •                           | 760                  | 136.5      | 110         | 85.5       | 1,010g |
| Sigma SD Quattro     | £850  | 3 ★   | SD-mount mirrorless camera with unique Foveon X3 sensor               | 19.6MP     | Sigma SD   | 6400      | -     |           | 9         | 3.6              | 100             |                | •     | 3in         |                             | tbc                  | 147        | 95.1        | 90.8       | 703g   |
| Sigma SD Quattro H   | £1499 |       | Physically identical body to SD Quattro, but with larger APS-H sensor | 25.7MP     | Sigma SD   | 6400      | -     |           | 9         | tbc              | 100             |                | •     | 3in         |                             | tbc                  | 147        | 95.1        | 90.8       | 708g   |
| Sony Alpha 58        | £450  | 4 ★   | Entry-level SLR-like camera but with electronic viewfinder            | 20.1MP     | Sony A     | 16,000    | 1080p |           | 15        | 5                | 100             | •              | •     | 2.7in       | •                           | 690                  | 129        | 95.5        | 78         | 492g   |
| Sony Alpha 68        | £479  | 3 ★   | Excellent AF and sensor, but low-resolution LCD screen and no Wi-Fi   | 24MP       | Sony A     | 25,600    | 1080p | •         | 79        | 8                | 100             | •              | •     | 2.7in       | •                           | 580                  | 142.6      | 104.2       | 82.8       | 675g   |
| Sony Alpha 77 II     | £1000 | 4.5 ★ | Impressive autofocus and fast shooting, plus good handling            | 24.3MP     | Sony A     | 25,600    | 1080p | •         | 79        | 12               | 100             | •              | •     | 3in         | •                           | 480                  | 142.6      | 104         | 81         | 647g   |
| Sony Alpha 99        | £1800 | 4 ★   | Fast-shooting SLR-like camera with an electronic viewfinder           | 24.3MP     | Sony A     | 25,600    | 1080p | •         | 19        | 10               | 100             | •              | •     | 3in         | •                           | 500                  | 147        | 111         | 78         | 812g   |
| Sony Alpha 99 II     | £2999 | 4.5 ★ | Places the superb sensor from the A7R II in a DSLR-styled body        | 42.4MP     | Sony A     | 102,400   | 3840p | •         | 79        | 12               | 100             | •              | •     | 3in         | •                           | 100                  | 142.6      | 104.2       | 76.1       | 849g   |

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, we don't have space to list every camera and lens on the market, and some errors will inevitably have crept in along the way. We advise double-checking any crucial specifications or requirements with a reputable retailer or the manufacturer's website before making a major purchase. If you spot an error, please let us know by emailing [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com).



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# Mirrorless cameras

|                       |       |       |  | RESOLUTION | LENS MOUNT | MAX ISO | VIDEO | MIC INPUT | AF POINTS | BURST MODE (FPS) | VIEWFINDER | BUILT-IN W/F | FLASH | SCREEN SIZE | ARTICULATED LCD TOUCHSCREEN | BATTERY LIFE (SHOTS) | WIDTH (MM) | HEIGHT (MM) | DEPTH (MM) | WEIGHT |
|-----------------------|-------|-------|--|------------|------------|---------|-------|-----------|-----------|------------------|------------|--------------|-------|-------------|-----------------------------|----------------------|------------|-------------|------------|--------|
| NAME & MODEL          | RRP   | SCORE | SUMMARY  |            |            |         |       |           |           |                  |            |              |       | SHOOTING    | SCREEN                      |                      |            |             |            |        |
| Canon EOS M10         | £399  |       | Compact, extremely simple CSC designed for beginners                     | 18MP       | Canon M    | 25,600  | 1080p |           | 49        | 4.6              |            | • •          | •     | 3in         | • •                         | 255                  | 108        | 66.6        | 35         | 301g   |
| Canon EOS M3          | £599  | 4★    | Mid-range model with enthusiast controls but no viewfinder               | 24.3MP     | Canon M    | 25,600  | 1080p | •         | 49        | 4.2              |            | • •          | •     | 3in         | • •                         | 250                  | 110.9      | 68          | 44.4       | 366g   |
| Canon EOS M6          | £730  |       | Update to EOS M3 with faster autofocus and improved controls             | 24.2MP     | Canon M    | 25,600  | 1080p | •         | 49        | 9                |            | • •          | •     | 3in         | • •                         | 295                  | 112        | 68          | 44.5       | 390g   |
| Canon EOS M5          | £1049 | 4★    | DLSR-style mirrorless camera combines speed and good handling            | 24.2MP     | Canon M    | 25,600  | 1080p | •         | 49        | 9                | •          | • •          | •     | 3.2in       | • •                         | 295                  | 115.6      | 89.2        | 60.6       | 427g   |
| Fujifilm X-A10        | £500  | 4★    | Simple entry-level CSC with tilting screen for selfies                   | 16.3MP     | Fuji X     | 25,600  | 1080p |           | 49        | 6                |            | • •          | •     | 3in         | •                           | 350                  | 119.6      | 67.4        | 40.4       | 331g   |
| Fujifilm X-A3         | £599  |       | Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor           | 24.2MP     | Fuji X     | 25,600  | 1080p |           | 9         | 10               |            | • •          | •     | 3in         | • •                         | 410                  | 116.9      | 66.9        | 40.4       | 339g   |
| Fujifilm X-E2S        | £549  | 4★    | Rangefinder-style design with viewfinder and analogue controls           | 16.3MP     | Fuji X     | 51,200  | 1080p | •         | 49        | 7                | •          | • •          | •     | 3in         |                             | 350                  | 129        | 74.9        | 37.2       | 350g   |
| Fujifilm X-T10        | £499  | 4.5★  | Compact and very likeable camera with many features from the X-T1        | 16.3MP     | Fuji X     | 51,200  | 1080p | •         | 77        | 8                | •          | • •          | •     | 3in         | •                           | 350                  | 118.4      | 82.8        | 40.8       | 381g   |
| Fujifilm X-T20        | £799  | 5★    | Small SLR-style model with strong feature set including touchscreen      | 24.3MP     | Fuji X     | 51,200  | 3840p | •         | 325       | 8                | •          | • •          | •     | 3in         | • •                         | 350                  | 118.4      | 82.8        | 41.4       | 383g   |
| Fujifilm X-T1         | £1100 | 5★    | Retro design based around analogue control dials and large EVF           | 16.3MP     | Fuji X     | 51,200  | 1080p | •         | 49        | 8                | •          | • •          | •     | 3in         | •                           | 350                  | 129        | 89.8        | 46.7       | 440g   |
| Fujifilm X-Pro2       | £1349 | 5★    | Flagship model with unique optical/electronic hybrid viewfinder          | 24.3MP     | Fuji X     | 51,200  | 1080p | •         | 77        | 8                | •          | • •          | •     | 3in         |                             | 250                  | 140.5      | 82.8        | 45.9       | 495g   |
| Fujifilm X-T2         | £1450 | 5★    | Superb image quality and handling make it the best APS-C CSC to date     | 24.3MP     | Fuji X     | 51,200  | 1080p | •         | 325       | 14               | •          | • •          | •     | 3in         | •                           | 340                  | 132.5      | 91.8        | 49.2       | 507g   |
| Leica TL              | £1350 |       | Stylish aluminium body and touchscreen-led control                       | 16MP       | Leica L    | 12,500  | 1080p |           | 195       | 5                |            | • •          | •     | 3.7in       | •                           | 400                  | 134        | 69          | 33         | 384g   |
| Leica SL              | £5500 | 4★    | Leica's full-frame CSC has an astonishing viewfinder                     | 24MP       | Leica L    | 50,000  | 4096p |           | 49        | 11               | •          | • •          | •     | 3in         | •                           | 400                  | 147        | 104         | 39         | 847g   |
| Nikon 1 J5            | £349  |       | Nikon's latest CSC aims to attract both beginners and enthusiasts        | 21MP       | Nikon 1    | 12,800  | 3840p |           | 171       | 60               |            | • •          | •     | 3in         | • •                         | 250                  | 98.3       | 59.7        | 31.5       | 265g   |
| Nikon 1 AW1           | £749  | 3.5★  | High-end CSC is waterproof and shockproof                                | 14.2MP     | Nikon 1    | 6400    | 1080p |           | 41        | 15               |            | • •          | •     | 3in         |                             | 220                  | 113        | 71.5        | 37.5       | 356g   |
| Olympus PEN E-PL7     | £499  | 4★    | High spec, compact size and superb image quality                         | 16MP       | Mic4/3     | 25,600  | 1080p |           | 81        | 8                |            | • •          | •     | 3in         | • •                         | 350                  | 114.9      | 67          | 38.4       | 357g   |
| Olympus PEN E-PL8     | £399  |       | Retro external design hides serious specifications                       | 16.1MP     | Mic4/3     | 25,600  | 1080p |           | 81        | 8.5              |            | • •          | •     | 3in         | • •                         | 350                  | 117.1      | 68.3        | 38.4       | 374g   |
| Olympus OM-D E-M10 II | £549  | 4.5★  | Mid-range model has a strong feature set and performs very well          | 16.1MP     | Mic4/3     | 25,600  | 1080p |           | 81        | 8.5              | •          | • •          | •     | 3in         | • •                         | 320                  | 119.5      | 83.1        | 46.7       | 342g   |
| Olympus OM-D E-M5 II  | £900  | 5★    | Combines great handling and image quality with stylish looks             | 16MP       | Mic4/3     | 25,600  | 1080p | •         | 81        | 10               | •          | • •          | •     | 3in         | •                           | 750                  | 123.7      | 85          | 44.5       | 469g   |
| Olympus PEN-F         | £1000 | 5★    | Lovely retro rangefinder-styled CSC with built-in viewfinder             | 20.3MP     | Mic4/3     | 25,600  | 1080p |           | 81        | 10               | •          | • •          | •     | 3in         | • •                         | 330                  | 124.8      | 72.1        | 37.3       | 427g   |
| Olympus OM-D E-M1     | £1300 | 5★    | Fully weather-proofed and Wi-Fi enabled pro-level CSC                    | 16.8MP     | Mic4/3     | 25600   | 1080p | •         | 81        | 10               | •          | • •          | •     | 3in         | • •                         | 330                  | 130        | 93.5        | 63         | 497g   |
| Olympus OM-D E-M1 II  | £1850 | 5★    | Superb AF system, super-fast shooting and remarkable in-body IS          | 20.4MP     | Mic4/3     | 25,600  | 3840p | •         | 121       | 18               | •          | • •          | •     | 3in         | • •                         | tbc                  | 134.1      | 90.9        | 68.9       | 574g   |
| Panasonic Lumix G7    | £679  | 4★    | 4K video capture in a relatively inexpensive SLR-style CSC               | 16MP       | Mic4/3     | 25,600  | 3840p | •         | 49        | 8                | •          | • •          | •     | 3in         | • •                         | 360                  | 124.9      | 86.2        | 77.4       | 410g   |
| Panasonic Lumix G80   | £699  | 4.5★  | DSLR-style model for enthusiasts with in-body IS and 4K video            | 16MP       | Mic4/3     | 25,600  | 3840p | •         | 49        | 9                | •          | • •          | •     | 3in         | • •                         | 330                  | 128.4      | 89          | 74.3       | 505g   |
| Panasonic Lumix GF7   | £420  | 4★    | Compact, great image quality and good for selfies                        | 16MP       | Mic4/3     | 25,600  | 1080p |           | 23        | 5.8              |            | • •          | •     | 3in         | • •                         | 230                  | 106.5      | 64.6        | 33.3       | 266g   |
| Panasonic Lumix GX800 | £500  | 4★    | Tiny easy-to-use pocket CSC with tilting screen and 4K video             | 16MP       | Mic4/3     | 25,600  | 3840p |           | 49        | 5.8              |            | • •          | •     | 3in         | • •                         | 210                  | 106.5      | 64.6        | 33.3       | 269g   |
| Panasonic Lumix GX80  | £599  | 4.5★  | Well-judged compact model with IS, tilting screen and viewfinder         | 16MP       | Mic4/3     | 25,600  | 4096p |           | 49        | 8                | •          | • •          | •     | 3in         | • •                         | 290                  | 122        | 70.6        | 43.9       | 426g   |
| Panasonic Lumix GX8   | £1000 | 5★    | In-body stabilisation and tilting viewfinder in a large rugged body      | 20.3MP     | Mic4/3     | 25,600  | 3840p | •         | 49        | 8                | •          | • •          | •     | 3in         | • •                         | 330                  | 133.2      | 78          | 63.1       | 487g   |
| Panasonic Lumix GH4   | £1300 | 4★    | Both 4K video quality and still images are impressive                    | 16MP       | Mic4/3     | 25,600  | 4096p |           | 49        | 12               | •          | • •          | •     | 3in         | • •                         | 500                  | 133        | 93          | 84         | 560g   |
| Panasonic Lumix GH5   | £1299 | 4.5★  | Video-focused high-end CSC with in-body stabilisation and 4K recording   | 20.2MP     | Mic4/3     | 25,600  | 4096p | •         | 225       | 12               | •          | • •          | •     | 3.2in       | • •                         | 410                  | 138.5      | 98.1        | 87.4       | 725g   |
| Sony Alpha 5000       | £420  | 4★    | Simple, compact model aims to compete with entry-level DSLRs             | 20.1MP     | Sony E     | 16,000  | 1080p | •         | 25        | 3.5              |            | • •          | •     | 3in         | •                           | 420                  | 110        | 63          | 36         | 296g   |
| Sony Alpha 5100       | £549  | 4★    | One of the very best entry-level cameras for video and image quality     | 24MP       | Sony E     | 25,600  | 1080p |           | 179       | 6                |            | • •          | •     | 3in         | • •                         | 400                  | 110        | 63          | 36         | 283g   |
| Sony Alpha 6000       | £670  | 4.5★  | Sophisticated AF and an impressive APS-C sensor                          | 24MP       | Sony E     | 25,600  | 1080p |           | 179       | 11               | •          | • •          | •     | 3in         | •                           | 310                  | 120        | 67          | 45         | 344g   |
| Sony Alpha 6300       | £1000 | 4.5★  | Premium CSC that boasts fast AF tracking and 4K video                    | 24.2MP     | Sony E     | 51,200  | 3840p | •         | 425       | 11               | •          | • •          | •     | 3in         | •                           | 350                  | 120        | 66.9        | 48.8       | 404g   |
| Sony Alpha 6500       | £1500 | 5★    | Technically hugely-accomplished CSC with in-body image stabilisation     | 24.2MP     | Sony E     | 51,200  | 3840p | •         | 425       | 11               | •          | • •          | •     | 3in         | • •                         | 350                  | 120        | 66.9        | 53.3       | 453g   |
| Sony Alpha 7          | £1300 | 4.5★  | One of the lightest, smallest full-frame cameras                         | 24.3MP     | Sony E     | 25,600  | 1080p | •         | 117       | 5                | •          | • •          | •     | 3in         | •                           | 340                  | 127        | 94          | 48         | 474g   |
| Sony Alpha 7 II       | £1498 | 5★    | The full-frame A7 II includes in-body image stabilisation                | 24.3MP     | Sony E     | 25,600  | 1080p | •         | 117       | 5                | •          | • •          | •     | 3in         | •                           | 350                  | 126.9      | 95.7        | 59.7       | 556g   |
| Sony Alpha 7R         | £1700 | 4.5★  | Same body design as the Alpha 7 but higher resolution sensor             | 36.4MP     | Sony E     | 25,600  | 1080p | •         | 25        | 4                | •          | • •          | •     | 3in         | •                           | 340                  | 127        | 94          | 48         | 465g   |
| Sony Alpha 7R II      | £2599 | 5★    | A big step up from the A7R; one of the best full-frame cameras available | 42.4MP     | Sony E     | 102,400 | 3840p | •         | 399       | 5                | •          | • •          | •     | 3in         | •                           | 290                  | 126.9      | 95.7        | 60.3       | 625g   |
| Sony Alpha 7S         | £2259 | 4★    | Remarkable low-light and video capabilities                              | 12.2MP     | Sony E     | 409,600 | 1080p | •         | 25        | 5                | •          | • •          | •     | 3in         | •                           | 380                  | 126.9      | 94.4        | 48.2       | 489g   |
| Sony Alpha 7S II      | £2500 | 5★    | A specialist camera for low light shooting and 4K video                  | 12.2MP     | Sony E     | 409,600 | 3840p | •         | 169       | 5                | •          | • •          | •     | 3in         | •                           | 310                  | 126.9      | 95.7        | 60.3       | 627g   |
| NEW Sony Alpha 9      | £4500 |       | Super-fast CSC with 20fps shooting aims to take on pro sports DSLRs      | 24.2MP     | Sony E     | 204,800 | 3840p | •         | 693       | 20               | •          | • •          | •     | 3in         | • •                         | 650                  | 126.9      | 95.6        | 63         | 673g   |

Up to  
**£70 CASHBACK**  
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# Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

FOR MOST enthusiast photographers, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses allow you to focus on small subjects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but with lower optical quality.



## Lens mounts

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

## Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

## Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

## Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

### LENS SUFFIX GUIDE USED BY MANUFACTURERS

|   |   |   |   |  |
|---|---|---|---|--|
| <b>AF</b> Nikon AF lenses driven from camera              | <b>DC</b> Nikon defocus-control portrait lenses     | <b>ED</b> Extra-low Dispersion elements               | <b>LD</b> Low-Dispersion glass                    | <b>SP</b> Tamron's Super Performance range       |
| <b>AF-S</b> Nikon lenses with Silent Wave Motor           | <b>DC</b> Sigma's lenses for APS-C digital          | <b>EF</b> Canon's DSLR lenses for full frame          | <b>LM</b> Fujifilm Linear Motor                   | <b>SSM</b> Sony Supersonic Motor lenses          |
| <b>AF-P</b> Nikon lenses with stepper motors              | <b>DG</b> Sigma's designation for full-frame lenses | <b>EF-S</b> Canon lenses for APS-C sized sensors      | <b>MP-E</b> Canon's high-magnification macro lens | <b>STF</b> Sony and Laowa Smooth Trans Focus     |
| <b>AL</b> Pentax lenses with aspheric elements            | <b>Di</b> Tamron lenses for full-frame sensors      | <b>EF-M</b> Canon's lenses for its mirrorless M range | <b>OIS</b> Optical Image Stabilisation            | <b>STM</b> Canon lenses with stepper motor       |
| <b>APD</b> Fujifilm lenses with apodisation elements      | <b>Di-II</b> Tamron lenses designed for APS-C DSLRs | <b>EX</b> Sigma's 'Excellent' range                   | <b>OS</b> Sigma's Optically Stabilised lenses     | <b>TS-E</b> Canon Tilt-and-Shift lenses          |
| <b>APD</b> Sigma Apochromatic lenses                      | <b>Di-III</b> Tamron lenses for mirrorless cameras  | <b>FA</b> Pentax full-frame lenses                    | <b>PC-E</b> Nikon tilt-and-shift lenses           | <b>UMC</b> Ultra Multi Coated                    |
| <b>ASPH</b> Aspherical elements                           | <b>DN</b> Sigma's lenses for mirrorless cameras     | <b>FE</b> Sony lenses for full-frame mirrorless       | <b>PF</b> Nikon Phase Fresnel optics              | <b>USM</b> Canon lenses with an Ultrasonic Motor |
| <b>AT-X</b> Tokina's Advanced Technology Extra Pro        | <b>DO</b> Canon diffractive optical element lenses  | <b>G</b> Nikon lenses without an aperture ring        | <b>PRO</b> Tokina and Olympus Professional lenses | <b>USD</b> Tamron Ultrasonic Drive motor         |
| <b>AW</b> Pentax all-weather lenses                       | <b>DD</b> Sony lenses for APS-C sized sensors       | <b>HSM</b> Sigma's Hypersonic Motor                   | <b>PZD</b> Tamron Piezo Drive focus motor         | <b>VC</b> Tamron's Vibration Compensation        |
| <b>CS</b> Samsung lenses for APS-C cropped sensors        | <b>DX</b> Nikon's lenses for DX-format digital      | <b>IF</b> Internal Focusing                           | <b>SAM</b> Sony Smooth Autofocus Motor            | <b>VR</b> Nikon's Vibration Reduction feature    |
| <b>D</b> Nikon lenses that communicate distance info      | <b>E</b> Nikon lenses with electronic apertures     | <b>IS</b> Canon's Image-Stabilised lenses             | <b>SDM</b> Pentax's Sonic Direct Drive Motor      | <b>XR</b> Tamron Extra Refractive Index glass    |
| <b>DA</b> Pentax lenses optimised for APS-C sized sensors | <b>E</b> Sony lenses for APS-C mirrorless           | <b>L</b> Canon's 'Luxury' range of lenses             | <b>SMC</b> Pentax Super Multi Coating             | <b>WR</b> Weather Resistant                      |

| DSLR Lenses                    |       |       |  | IMAGE STABILISATION | SONY ALPHA | CANON | FOUR THIRDS | NIKON | PENTAX | SIGMA | FULL FRAME | MIN FOCUS (CM) | FILTER THREAD (MM) | WIDTH (MM) | LENGTH (MM) | WEIGHT |
|--------------------------------|-------|-------|--|---------------------|------------|-------|-------------|-------|--------|-------|------------|----------------|--------------------|------------|-------------|--------|
| LENS                           | RRP   | SCORE | SUMMARY  |                     |            |       |             |       |        |       |            |                |                    |            |             |        |
| CANON DSLR                     |       |       |  |                     |            |       |             |       |        |       |            |                |                    |            |             |        |
| EF 8-15mm f/4 L USM            | £1499 |       | Impressive-looking fisheye zoom lens from Canon  |                     |            | •     |             |       |        |       | •          | 15             | n/a                | 78.5       | 83          | 540g   |
| EF-S 10-18mm f/4.5-5.6 IS STM  | £299  | 4★    | A superb ultra wideangle that's a must-have for anyone shooting landscapes and cityscapes              | •                   | •          |       |             |       |        |       |            | 22             | 67                 | 74.6       | 72          | 240g   |
| EF-S 10-22mm f/3.5-4.5 USM     | £990  | 4★    | A good performer, with solid MTF curves and minimal chromatic aberration                               |                     | •          |       |             |       |        |       |            | 24             | 77                 | 83.5       | 89.8        | 385g   |
| EF 11-24mm f/4 L USM           | £2799 |       | Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens         |                     |            | •     |             |       |        |       | •          | 28             | n/a                | 108        | 132         | 1180g  |
| EF 14mm f/2.8 L II USM         | £2810 | 4.5★  | Impressive resolution at f/8 but less so wide open   |                     |            | •     |             |       |        |       | •          | 20             | n/a                | 80         | 94          | 645g   |
| EF-S 15-85mm f/3.5-5.6 IS USM  | £900  | 4★    | Four-stop image stabilisation and Super Spectra coatings, together with a useful range                 | •                   | •          |       |             |       |        |       |            | 35             | 72                 | 81.6       | 87.5        | 575g   |
| EF 16-35mm f/2.8 L II USM      | £1790 | 4.5★  | A good performer with strong results at f/8 in particular  |                     |            | •     |             |       |        |       | •          | 28             | 82                 | 88.5       | 111.6       | 635g   |
| EF 16-35mm f/2.8 L III USM     | £2150 |       | Revamped wideangle zoom includes new optics in a weather-sealed lens barrel                            |                     |            | •     |             |       |        |       | •          | 28             | 82                 | 89.5       | 127.5       | 790g   |
| EF 16-35mm f/4 L IS USM        | £1199 | 4★    | Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras | •                   | •          |       |             |       |        |       | •          | 28             | 77                 | 82.6       | 112.8       | 615g   |
| TS-E 17mm f/4 L                | £2920 |       | Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings                  |                     |            | •     |             |       |        |       | •          | 25             | 77                 | 88.9       | 106.9       | 820g   |
| EF 17-40mm f/4 L USM           | £940  | 4★    | Designed to match the needs of demanding professionals – and does so with ease                         |                     |            | •     |             |       |        |       | •          | 28             | 77                 | 83.5       | 96.8        | 500g   |
| EF-S 17-55mm f/2.8 IS USM      | £795  | 4★    | Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture   | •                   | •          |       |             |       |        |       |            | 35             | 77                 | 83.5       | 110.6       | 645g   |
| EF-S 17-85mm f/4-5.6 IS USM    | £600  | 3★    | Doesn't really live up to its promises. The zoom range is excellent but there are better alternatives  | •                   | •          |       |             |       |        |       |            | 25             | 67                 | 78.5       | 92          | 475g   |
| EF-S 18-55mm f/3.5-5.6 IS STM  | £195  |       | Versatile, affordable standard zoom featuring four-stop image stabilisation                            | •                   | •          |       |             |       |        |       |            | 35             | 58                 | 69         | 75.2        | 205g   |
| EF-S 18-55mm f/4-5.6 IS STM    | £220  |       | Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics               | •                   | •          |       |             |       |        |       |            | 25             | 58                 | 66.5       | 61.8        | 215g   |
| EF-S 18-135mm f/3.5-5.6 IS     | £500  |       | Four-stop image stabilisation, and automatic panning and tripod detection                              | •                   | •          |       |             |       |        |       |            | 45             | 67                 | 75.4       | 101         | 455g   |
| EF-S 18-135mm f/3.5-5.6 IS STM | £478  |       | Uses stepper motor for silent and fast autofocus that's also well-suited to video work                 | •                   | •          |       |             |       |        |       |            | 39             | 67                 | 76.6       | 96          | 480g   |
| EF-S 18-135mm f/3.5-5.6 IS USM | £500  |       | Versatile wideangle zoom with new Nano USM focus technology  | •                   | •          |       |             |       |        |       |            | 39             | 67                 | 77.4       | 96          | 515g   |
| EF-S 18-200mm f/3.5-5.6 IS     | £740  | 4★    | Automatic panning detection (for image stabilisation) and a useful 11x zoom range                      | •                   | •          |       |             |       |        |       |            | 45             | 72                 | 78.6       | 102         | 595g   |
| EF 20mm f/2.8 USM              | £610  |       | Wideangle lens with a floating rear-focusing system and a USM motor                                    |                     | •          |       |             |       |        |       | •          | 25             | 72                 | 77.5       | 70.6        | 405g   |
| EF 24mm f/1.4 L II USM         | £2010 |       | Subwavelength structure coating, together with UD and aspherical elements                              |                     |            | •     |             |       |        |       | •          | 25             | 77                 | 83.5       | 86.9        | 650g   |
| EF 24mm f/2.8 IS USM           | £750  | 4★    | Small wideangle optic with image stabilisation   | •                   | •          |       |             |       |        |       | •          | 20             | 58                 | 68.4       | 55.7        | 280g   |
| EF-S 24mm f/2.8 STM            | £165  | 4★    | Bargain price, tiny carry-everywhere size and a highly competent imaging performance                   |                     |            | •     |             |       |        |       |            | 16             | 52                 | 68.2       | 22.8        | 125g   |

# DSLR Lenses

| LENS                               | RRP   | SCORE | SUMMARY   | IMAGE | STABILISATION | SONY ALPHA | CANON | FOUR THIRDS | NIKON | PENTAX | SIGMA | FULL-FRAME | MIN FOCUS (CM) | FILTER THREAD (MM) | WIDTH (MM) | LENGTH (MM) | WEIGHT |
|------------------------------------|-------|-------|---|-------|---------------|------------|-------|-------------|-------|--------|-------|------------|----------------|--------------------|------------|-------------|--------|
|                                    |       |       |   |       |               |            |       |             |       |        |       |            |                |                    |            |             |        |
| TS-E 24mm f/3.5 L II               | £2550 |       | Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings             |       |               |            | •     |             |       |        |       | •          | 21             | 82                 | 88.5       | 106.9       | 780g   |
| EF 24-70mm f/2.8 L II USM          | £2300 | 5★    | Professional-quality standard zoom lens with a fast aperture                                      |       |               |            | •     |             |       |        |       | •          | 38             | 82                 | 88.5       | 113         | 805g   |
| EF 24-70mm f/4 L IS USM            | £1499 |       | L-series zoom said to be compact, portable and aimed at both professionals and amateurs           | •     |               |            | •     |             |       |        |       | •          | 38             | 77                 | 83.4       | 93          | 600g   |
| EF 24-105mm f/4 L IS USM           | £1049 | 4.5★  | An excellent all-round performer, and keenly priced, too  | •     |               |            | •     |             |       |        |       | •          | 45             | 77                 | 83.5       | 107         | 670g   |
| EF 24-105mm f/4 L IS II USM        | £1129 | 4★    | Reworked workhorse zoom for full-frame cameras uses an all-new optical design                     | •     |               |            | •     |             |       |        |       | •          | 45             | 77                 | 83.5       | 118         | 795g   |
| EF 24-105mm f/3.5-5.6 IS STM       | £479  |       | A versatile standard zoom lens that's an ideal route into full-frame photography                  | •     |               |            | •     |             |       |        |       | •          | 40             | 77                 | 83.4       | 104         | 525g   |
| EF 28mm f/1.8 USM                  | £570  |       | USM motor and an aspherical element, together with a wide maximum aperture                        |       |               |            | •     |             |       |        |       | •          | 25             | 58                 | 73.6       | 55.6        | 310g   |
| EF 28mm f/2.8 IS USM               | £730  | 3.5★  | Lightweight and inexpensive lens, with a single aspherical element                                | •     |               |            | •     |             |       |        |       | •          | 30             | 52                 | 67.4       | 42.5        | 185g   |
| EF 28-300mm f/3.5-5.6 L IS USM     | £3290 |       | L-series optic with expansive range, image stabilisation and a circular aperture                  | •     |               |            | •     |             |       |        |       | •          | 70             | 77                 | 92         | 184         | 1670g  |
| EF-S 35mm f/2.8 Macro IS STM       | £399  |       | Features an innovative built-in dual-LED light for close-up shooting                              |       |               |            | •     |             |       |        |       |            | 13             | 49                 | 69.2       | 55.8        | 190g   |
| EF 35mm f/2 IS USM                 | £799  |       | First 35mm prime from Canon to feature an optical stabilisation system                            | •     |               |            | •     |             |       |        |       | •          | 24             | 67                 | 62.6       | 77.9        | 335g   |
| EF 35mm f/1.4 L II USM             | £1799 | 5★    | An outstanding addition to the L-series line-up   |       |               |            | •     |             |       |        |       | •          | 28             | 72                 | 80.4       | 104.4       | 760g   |
| EF 40mm f/2.8 STM                  | £230  |       | A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting |       |               |            | •     |             |       |        |       |            | 30             | 52                 | 68.2       | 22.8        | 130g   |
| TS-E 45mm f/2.8                    | £1200 |       | Tilt-and-shift lens designed for studio product photography                                       |       |               |            | •     |             |       |        |       | •          | 40             | 72                 | 81         | 90.1        | 645g   |
| EF 50mm f/1.2 L USM                | £1910 |       | Very wide maximum aperture and Super Spectra coatings, and a circular aperture                    |       |               |            | •     |             |       |        |       | •          | 45             | 72                 | 85.8       | 65.5        | 580g   |
| EF 50mm f/1.4 USM                  | £450  | 5★    | Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though  |       |               |            | •     |             |       |        |       | •          | 45             | 58                 | 73.8       | 50.5        | 290g   |
| EF 50mm f/1.8 STM                  | £130  | 5★    | Lightest EF lens in the range, with wide maximum aperture and a Micro Motor                       |       |               |            | •     |             |       |        |       | •          | 35             | 49                 | 69.2       | 39.3        | 130g   |
| EF 50mm f/2.5 Macro                | £350  |       | Compact macro lens with floating system   |       |               |            | •     |             |       |        |       | •          | 23             | 52                 | 67.6       | 63          | 280g   |
| EF-S 55-250mm f/4-5.6 IS STM       | £265  |       | A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies                | •     |               |            | •     |             |       |        |       |            | 110            | 58                 | 70         | 111.2       | 375g   |
| EF-S 55-250mm f/4-5.6 IS II        | £330  | 4★    | Ideal budget addition to the 18-55mm kit lens, with image stabilisation and USM                   | •     |               |            | •     |             |       |        |       |            | 110            | 58                 | 70         | 108         | 390g   |
| EF-S 60mm f/2.8 Macro USM          | £540  | 4★    | Great build and optical quality, with fast, accurate and near-silent focusing                     |       |               |            | •     |             |       |        |       |            | 20             | 52                 | 73         | 69.8        | 335g   |
| MP-E 65mm f/2.8 1-5x Macro         | £1250 |       | Macro lens designed to achieve a magnification greater than 1x without accessories                |       |               |            | •     |             |       |        |       | •          | 24             | 58                 | 81         | 98          | 710g   |
| EF 70-200mm f/2.8 L USM            | £1540 |       | Non-stabilised L-series optic, with rear focusing and four UD elements                            |       |               |            | •     |             |       |        |       | •          | 150            | 77                 | 84.6       | 193.6       | 1310g  |
| EF 70-200mm f/2.8 L IS II USM      | £2800 | 5★    | A great lens but also a costly one. Peak resolution at 0.4 cycles-per-pixel is simply amazing     | •     |               |            | •     |             |       |        |       | •          | 120            | 77                 | 88.8       | 199         | 1490g  |
| EF 70-200mm f/4 L USM              | £790  |       | A cheaper L-series alternative to the f/2.8 versions available                                    |       |               |            | •     |             |       |        |       | •          | 120            | 67                 | 76         | 172         | 705g   |
| EF 70-200mm f/4 L IS USM           | £1450 | 5★    | A superb option for the serious sports and action photographer                                    | •     |               |            | •     |             |       |        |       | •          | 120            | 67                 | 76         | 172         | 760g   |
| EF 70-300mm f/4.5-5.6 IS USM       | £470  | 4★    | A great level of sharpness and only the small apertures should be avoided                         | •     |               |            | •     |             |       |        |       | •          | 150            | 58                 | 76         | 143         | 630g   |
| EF 70-300mm f/4.5-5.6 IS II USM    | £499  | 4.5★  | Updated mid-range telephoto zoom with new optics and much-improved autofocus                      | •     |               |            | •     |             |       |        |       | •          | 120            | 67                 | 80         | 145.5       | 710g   |
| EF 70-300mm f/4-5.6 L IS USM       | £1600 | 5★    | An L-series lens with a highly durable outer shell  | •     |               |            | •     |             |       |        |       | •          | 120            | 67                 | 89         | 143         | 1050g  |
| EF 70-300mm f/4.5-5.6 DO IS USM    | £1700 |       | Three-layer diffractive optical element and image stabilisation                                   | •     |               |            | •     |             |       |        |       | •          | 140            | 58                 | 82.4       | 99.9        | 720g   |
| EF 75-300mm f/4-5.6 III            | £300  |       | Essentially the same lens as the 75-300mm f/4.0-5.6 III USM but with no USM                       |       |               |            | •     |             |       |        |       | •          | 150            | 58                 | 71         | 122         | 480g   |
| EF 75-300mm f/4-5.6 III USM        | £350  | 2.5★  | Good but not outstanding. The inclusion of a metal lens mount is positive, though                 |       |               |            | •     |             |       |        |       | •          | 150            | 58                 | 71         | 122         | 480g   |
| EF 85mm f/1.2 L II USM             | £2640 | 4★    | A well-crafted lens, with fast and quiet AF with good vignetting and distortion control           |       |               |            | •     |             |       |        |       | •          | 95             | 72                 | 91.5       | 84.0        | 1025g  |
| EF 85mm f/1.8 USM                  | £470  | 5★    | Non-rotating front ring thanks to rear-focusing system, as well as USM                            |       |               |            | •     |             |       |        |       | •          | 85             | 58                 | 75         | 71.5        | 425g   |
| TS-E 90mm f/2.8                    | £1670 |       | Said to be the world's first 35mm-format telephoto lens with tilt-and-shift movements             |       |               |            | •     |             |       |        |       | •          | 50             | 58                 | 73.6       | 88          | 565g   |
| EF 100mm f/2 USM                   | £559  |       | A medium telephoto lens with a wide aperture, making it ideal for portraits                       |       |               |            | •     |             |       |        |       | •          | 90             | 58                 | 75         | 73.5        | 460g   |
| EF 100mm f/2.8 Macro USM           | £650  | 4★    | A solid performer, but weak at f/2.8 (which is potentially good for portraits)                    |       |               |            | •     |             |       |        |       | •          | 31             | 58                 | 79         | 119         | 600g   |
| EF 100mm f/2.8 L Macro IS USM      | £1060 | 5★    | Stunning MTF figures from this pro-grade macro optic  | •     |               |            | •     |             |       |        |       | •          | 30             | 67                 | 77.7       | 123         | 625g   |
| EF 100-400mm f/3.5-5.6 L IS II USM | £1999 | 4.5★  | L-series construction and optics, including fluorite and Super UD elements                        | •     |               |            | •     |             |       |        |       | •          | 98             | 77                 | 94         | 193         | 1640g  |
| EF 135mm f/2 L USM                 | £1360 |       | L-series construction with two UD elements and wide maximum aperture                              |       |               |            | •     |             |       |        |       | •          | 90             | 72                 | 82.5       | 112         | 750g   |
| EF 180mm f/3.5 L Macro USM         | £1870 |       | L-series macro lens with inner focusing system and USM technology                                 |       |               |            | •     |             |       |        |       | •          | 48             | 72                 | 82.5       | 186.6       | 1090g  |
| EF 200mm f/2 L IS USM              | £7350 |       | Five-stop image stabilisation with tripod detection and Super Spectra lens coatings               | •     |               |            | •     |             |       |        |       | •          | 190            | 52                 | 128        | 208         | 2520g  |
| EF 200mm f/2.8 L II USM            | £960  |       | Two UD elements and a rear-focusing system in this L-series optic                                 |       |               |            | •     |             |       |        |       | •          | 150            | 72                 | 83.2       | 136.2       | 765g   |
| EF 300mm f/2.8 L IS II USM         | £7500 |       | Four-stop image stabilisation makes this lens perfect for action photography                      | •     |               |            | •     |             |       |        |       | •          | 200            | 52                 | 128        | 248         | 2400g  |
| EF 300mm f/4 L IS USM              | £1740 |       | Two-stop image stabilisation with separate mode for panning moving subjects                       | •     |               |            | •     |             |       |        |       | •          | 150            | 77                 | 90         | 221         | 1190g  |
| EF 400mm f/5.6 L USM               | £1660 |       | Super UD and UD elements, as well as a detachable tripod mount and built-in hood                  |       |               |            | •     |             |       |        |       | •          | 350            | 77                 | 90         | 256.5       | 1250g  |

## NIKON DSLR

|     |   |       |   |   |  |  |   |  |  |  |  |   |     |     |      |       |      |
|-----|---|-------|---|---|--|--|---|--|--|--|--|---|-----|-----|------|-------|------|
| NEW | 8-15mm f/3.5-4.5 E ED Fisheye AF-S          | £1299 | Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm |   |  |  | • |  |  |  |  | • | 16  | n/a | 77.5 | 83    | 485g |
| NEW | 10-20mm f/4.5-5.6 G VR AF-P DX              | £330  | Inexpensive optically stabilised wideangle zoom for DX format DSLRs                                 | • |  |  | • |  |  |  |  |   | 22  | 72  | 77   | 73    | 230g |
|     | 10-24mm f/3.5-4.5 G ED AF-S DX              | £834  | MTF performance is good from wide open to f/11, only breaking down past f/22                        |   |  |  | • |  |  |  |  |   | 24  | 77  | 82.5 | 87    | 460g |
|     | 10.5mm f/2.8 G ED DX Fisheye                | £678  | DX format fisheye lens with Nikon's Close-Range Correction system and ED glass                      |   |  |  | • |  |  |  |  |   | 14  | n/a | 63   | 62.5  | 300g |
|     | 12-24mm f/4 G ED AF-S DX                    | £1044 | 4★ This venerable optic may be a little weak at f/4, but otherwise it's a good performer            |   |  |  | • |  |  |  |  |   | 30  | 77  | 82.5 | 90    | 485g |
|     | 14mm f/2.8 D ED AF                          | £1554 | 5★ A really nice lens that handles well and offers excellent image quality                          |   |  |  | • |  |  |  |  |   | 20  | n/a | 87   | 86.5  | 670g |
|     | 14-24mm f/2.8 G ED AF-S                     | £1670 | 5★ A remarkable piece of kit, producing sharp images with little chromatic aberration               |   |  |  | • |  |  |  |  |   | 28  | n/a | 98   | 131.5 | 970g |
|     | 16mm f/2.8 D AF Fisheye                     | £762  | Full-frame fisheye lens with Close-Range Correction system and 25cm focus distance                  |   |  |  | • |  |  |  |  |   | 25  | n/a | 63   | 57    | 290g |
|     | 16-35mm f/4 G ED AF-S VR                    | £1072 | 5★ A fantastic lens that deserves to be taken seriously, with very little CA throughout             | • |  |  | • |  |  |  |  |   | 28  | 77  | 82.5 | 125   | 685g |
|     | 16-80mm f/2.8-4E ED VR AF-S DX              | £869  | 4★ This new standard zoom for DX-format users is designed as a travel lens for APS-C DSLRs          |   |  |  | • |  |  |  |  |   | 35  | 72  | 80   | 85.5  | 480g |
|     | 16-85mm f/3.5-5.6 G IF-ED VR AF-S DX        | £574  | 4★ Boasting Nikon's second-generation VR II technology and Super Integrated Coating                 | • |  |  | • |  |  |  |  |   | 38  | 67  | 92   | 85    | 485g |
|     | 17-55mm f/2.8 G ED-IF AF-S DX               | £1356 | 4★ A higher-quality standard zoom for DX-format DSLRs   |   |  |  | • |  |  |  |  |   | 36  | 77  | 85.5 | 110.5 | 755g |
|     | 18-35mm f/3.5-4.5 G ED AF-S                 | £669  | 5★ Wideangle zoom with instant manual-focus override for full-frame DSLRs                           |   |  |  | • |  |  |  |  |   | 28  | 77  | 83   | 95    | 385g |
|     | 18-55mm f/3.5-5.6 G II AF-S DX              | £156  | 3.5★ Entry-level standard zoom lens   |   |  |  | • |  |  |  |  |   | 28  | 52  | 73   | 79.5  | 265g |
|     | 18-55mm f/3.5-5.6 G VR II AF-S DX           | £229  | Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability         | • |  |  | • |  |  |  |  |   | 28  | 52  | 66   | 59.5  | 195g |
|     | 18-55mm f/3.5-5.6 G AF-P DX                 | £149  | A compact, lightweight DX-format zoom that's an ideal walk-around lens                              |   |  |  | • |  |  |  |  |   | 25  | 55  | 64.5 | 62.5  | 195g |
|     | 18-55mm f/3.5-5.6 G VR AF-P DX              | £199  | A compact, lightweight DX-format zoom lens with Vibration Reduction                                 | • |  |  | • |  |  |  |  |   | 25  | 55  | 64.5 | 62.5  | 205g |
|     | 18-105mm f/3.5-5.6 G ED VR AF-S DX          | £292  | 4.5★ Kit lens for Nikon D90 & D7000 with Silent Wave Motor and Vibration Reduction                  | • |  |  | • |  |  |  |  |   | n/a | 67  | 76   | 89    | 420g |
|     | 18-140mm f/3.5-5.6 G ED VR AF-S DX          | £579  | A compact and lightweight DX-format zoom, this lens is a great all-rounder                          | • |  |  | • |  |  |  |  |   | 45  | 67  | 78   | 97    | 490g |
|     | 18-200mm f/3.5-5.6 G IF-ED VR II AF-S VR DX | £762  | 4.5★ Four-stop VR II system, two ED and three aspherical elements in this DX superzoom lens         | • |  |  | • |  |  |  |  |   | 50  | 72  | 77   | 96.5  | 560g |
|     | 18-300mm f/3.5-5.6 G ED-IF VR               | £850  | 4★ DX-format zoom lens with wideangle to super-telephoto reach                                      | • |  |  | • |  |  |  |  |   | 45  | 77  | 83   | 120   | 830g |
|     | 18-300mm f/3.5-6.3 G ED VR                  | £849  | New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens                    | • |  |  | • |  |  |  |  |   | 48  | 67  | 78.5 | 99    | 550g |



DSLR Lenses

| Lens                             | RRP    | Score | Summary  |  | MOUNT |  | DIMENSIONS |
|----------------------------------|--------|-------|--|--|-------|--|------------|
| 19mm f/4 E ED PC                 | E£3300 |       | Super-wideangle tilt-and-shift lens for architecture and landscape photography                             |  |       |  |            |
| 20mm f/1.8 G ED AF-S             | E£679  |       | A fast FX-format prime lens that's compact and lightweight   |  |       |  |            |
| 20mm f/2.8 D AF                  | E£584  |       | Compact wideangle lens with Nikon's Close-Range Correction system  |  |       |  |            |
| 24mm f/2.8 D AF                  | E£427  |       | Compact wide lens with Close-Range Correction system   |  |       |  |            |
| 24mm f/1.4 G ED AF-S             | E£1990 | 5★    | Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic     |  |       |  |            |
| 24mm f/1.8 G ED AF-S             | E£629  |       | Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers      |  |       |  |            |
| 24mm PC-E f/3.5 D ED PC-E        | E£1774 |       | Perspective Control lens with Nano Crystal Coating and electronic control over aperture                    |  |       |  |            |
| 24-70mm f/2.8 G ED AF-S          | E£1565 | 5★    | An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens |  |       |  |            |
| 24-70mm f/2.8 E ED VR            | E£1849 | 5★    | Nikon's latest pro-spec standard zoom looks like its best lens yet   |  |       |  |            |
| 24-85mm f/3.5-4.5 G ED VR        | E£520  | 5★    | FX-format standard zoom with Auto Tripod detection and VR  |  |       |  |            |
| 24-120mm f/4 G ED AF-S VR        | E£1072 | 5★    | Constant maximum aperture of f/4 and the addition of VR makes this a superb lens                           |  |       |  |            |
| 28mm f/1.4 E ED AF-S             | E£2080 |       | Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions            |  |       |  |            |
| 28mm f/1.8 G ED AF-S             | E£619  | 5★    | If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers               |  |       |  |            |
| 28mm f/2.8 D AF                  | E£282  |       | Compact wideangle lens with a minimum focusing distance of 25cm  |  |       |  |            |
| 28-300mm f/3.5-5.6 G ED AF-S VR  | E£889  | 4.5★  | Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'                       |  |       |  |            |
| 35mm f/1.8 G AF-S DX             | E£208  | 5★    | Designed for DX-format DSLRs, a great standard prime lens  |  |       |  |            |
| 35mm f/1.8 G ED AF-S             | E£479  |       | Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight                            |  |       |  |            |
| 35mm f/2 D AF                    | E£324  | 3★    | At wide-aperture settings this optic achieves respectable resolution, which decreases with aperture        |  |       |  |            |
| 35mm f/1.4 G ED AF-S             | E£1735 | 5★    | A Nano Crystal-coated lens designed for the FX range   |  |       |  |            |
| 40mm f/2.8 G AF-S DX Micro       | E£250  | 5★    | A budget-priced macro lens that delivers the goods on multiple fronts                                      |  |       |  |            |
| 45mm PC-E f/2.8 D ED Micro       | E£1393 |       | Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture        |  |       |  |            |
| 50mm f/1.4 D AF                  | E£292  | 5★    | Entry-level prime puts in a fine performance while offering backwards compatibility with AI cameras        |  |       |  |            |
| 50mm f/1.4 G AF-S                | E£376  | 5★    | Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4           |  |       |  |            |
| 50mm f/1.8 D AF                  | E£135  |       | Compact, lightweight, affordable prime, will stop down to f/22   |  |       |  |            |
| 50mm f/1.8 G AF-S                | E£200  | 5★    | A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs                          |  |       |  |            |
| 55-200mm f/4-5.6 G VR AF-S DX    | E£314  | 3.5★  | Designed for DX-format cameras, with Vibration Reduction and SWM technology                                |  |       |  |            |
| 55-200mm f/4-5.6 G VR II AF-S DX | E£251  |       | Offers a versatile focal range and an ultra-compact design, perfect for smaller DX-format DSLRs            |  |       |  |            |
| 55-300mm f/4.5-5.6 G VR AF-S DX  | E£378  | 3★    | Offers a wide telephoto coverage, but better options available   |  |       |  |            |
| 58mm f/1.4 G AF-S                | E£1599 | 4★    | FX-format full-frame premium prime lens with large f/1.4 aperture  |  |       |  |            |
| 60mm f/2.8 D AF Micro            | E£405  | 5★    | Nikon's most compact Micro lens, with Close Range Correction (CRC) system                                  |  |       |  |            |
| 60mm f/2.8 G ED AF-S Micro       | E£500  |       | Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass                         |  |       |  |            |
| 70-200mm f/2.8 G ED VR II AF-S   | E£2085 | 5★    | Very little to fault here, with stunning image quality and consistent results at different focal lengths   |  |       |  |            |
| 70-200mm f/2.8 E FL ED VR AF-S   | E£2650 |       | Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control              |  |       |  |            |
| 70-200mm f/4 G ED VR             | E£1180 | 5★    | Latest 70-200mm offers third-generation VR and weight savings over its more expensive f/2.8 cousin         |  |       |  |            |
| 70-300mm f/4.5-5.6 G ED AF-S VR  | E£556  | 4★    | Feature-packed optic, with a VR II system, 9-bladed diaphragm, SWM and ED glass                            |  |       |  |            |
| 70-300mm f/4.5-6.3G AF-P DX      | E£300  |       | Budget telephoto zoom with stepper motor for AF and space-saving collapsible design                        |  |       |  |            |
| 70-300mm f/4.5-6.3G AF-P DX VR   | E£350  |       | Adds extremely useful optical stabilisation to Nikon's budget compact telephoto                            |  |       |  |            |
| 80-400mm f/4.5-5.6 G ED VR AF-S  | E£1899 | 5★    | Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects         |  |       |  |            |
| 85mm f/3.5 G ED AF-S DX VR       | E£522  |       | DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass                              |  |       |  |            |
| 85mm f/1.4 G AF-S                | E£1532 | 5★    | Fast mid-tele lenses with an internal focusing system and rounded diaphragm                                |  |       |  |            |
| 85mm f/1.8 D                     | E£385  |       | Portable medium telephoto – ideal for portraits  |  |       |  |            |
| 85mm f/1.8 G AF-S                | E£470  | 5★    | Rear-focusing system and distance window in this medium telephoto lens                                     |  |       |  |            |
| 85mm f/2.8D PC-E Micro           | E£1299 |       | Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography           |  |       |  |            |
| 105mm f/1.4 E ED AF-S            | E£2049 |       | A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture                             |  |       |  |            |
| 105mm f/2.8 G AF-S VR II Micro   | E£782  | 4.5★  | A very sharp lens, with swift and quiet focusing and consistent MFT results                                |  |       |  |            |
| 105mm f/2 D AF DC                | E£980  |       | A portrait lens with defocus control   |  |       |  |            |
| 135mm f/2 D AF DC                | E£1232 |       | Defocus-Image Control and a rounded diaphragm in this telephoto optic                                      |  |       |  |            |
| 180mm f/2.8 D ED-IF AF           | E£782  |       | Useful telephoto length and internal focusing technology, together with ED glass                           |  |       |  |            |
| 200mm f/4 D ED-IF AF Micro       | E£1429 |       | 1:1 reproduction range in this Micro lens, with a Close-Range Correction system                            |  |       |  |            |
| 200mm f/2 G ED AF-S VR II        | E£5412 |       | A full-frame lens offering ghost-reducing Nano Crystal coating   |  |       |  |            |
| 200-500mm f/5.6 E ED VR AF-S     | E£1179 |       | A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras                                   |  |       |  |            |
| 300mm f/4 E PF ED VR AF-S        | E£1230 | 5★    | Light, compact AF-S full-frame telephoto lens with ED glass elements                                       |  |       |  |            |
| 300mm f/2.8 G ED AF-S VR II      | E£5209 |       | This lens promises fast and quiet AF, and is fitted with Nikon's latest VR II system                       |  |       |  |            |

|                           |      |   |   |   |   |   |      |    |      |      |      |
|---------------------------|------|---|---|---|---|---|------|----|------|------|------|
| 12mm f/2.8 Zero D         | £899 | Ultra-wideangle lens for full-frame DSLRs that promises minimal distortion                      | • | • | • | • | 18   | 77 | 74.8 | 82.8 | 609g |
| 15mm f/4 1:1 Macro        | £449 | Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A             | • | • | • | • | 12   | 77 | 83.8 | 64.7 | 410g |
| 60mm f/2.8 2X Ultra-Macro | £319 | With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro     | • | • | • | • | 18.5 | 62 | 95   | 70   | 503g |
| 105mm f/2 (T32) STF       | £649 | 4★ Designed for full-frame DSLRS, and features an apodization element that renders lovely bokeh | • | • | • | • | 90   | 67 | 98.9 | 76   | 745g |



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# DSLR Lenses

| DSLR Lenses                          |       |       |   | IMAGE STABILISATION | SONY ALPHA | CANON | FOUR THIRDS | NIKON | PENTAX | SIGMA | FULL FRAME | MIN FOCUS (CM) | FILTER THREAD (MM) | WIDTH (MM) | LENGTH (MM) | WEIGHT |
|--------------------------------------|-------|-------|---|---------------------|------------|-------|-------------|-------|--------|-------|------------|----------------|--------------------|------------|-------------|--------|
| LENS                                 | RRP   | SCORE | SUMMARY   |                     |            |       |             |       |        |       |            |                |                    |            |             |        |
| PENTAX DSLR                          |       |       |   |                     |            |       |             |       |        |       |            |                |                    |            |             |        |
| DA 10-17mm f/3.5-4.5 smc ED IF       | £590  |       | Fisheye zoom lens with Super Protection coating and Quick Shift manual focus                                |                     |            |       |             |       | •      |       |            | 14             | n/a                | 71.5       | 68          | 320g   |
| DA 12-24mm f/4 smc ED AL IF          | £1050 |       | Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom                         |                     |            |       |             |       | •      |       |            | 30             | 77                 | 83.5       | 87.5        | 430g   |
| DA 14mm f/2.8 smc ED IF              | £730  | 4.5★  | Best performance lies between f/5.6 and f/11, but good results can be had at f/4, too                       |                     |            |       |             |       | •      |       |            | 17             | 77                 | 83.5       | 69          | 420g   |
| DA 15mm f/4 smc ED AL Limited        | £820  |       | Limited edition lens with hybrid aspherical and extra-low-dispersion elements                               |                     |            |       |             |       | •      |       |            | 18             | 49                 | 39.5       | 63          | 212g   |
| FA 15-30mm f/2.8 ED SM WR HD         | £1500 |       | Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood                 |                     |            |       |             |       | •      | •     |            | 28             | n/a                | 98.5       | 143.5       | 1040g  |
| DA* 16-50mm f/2.8 smc ED AL IF SDM   | £950  | 3.5★  | A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards) |                     |            |       |             |       | •      |       |            | 30             | 77                 | 98.5       | 84          | 600g   |
| DA 16-85mm f/3.5-5.6 ED DC WR        | £600  |       | Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh                   |                     |            |       |             |       | •      |       |            | 35             | 72                 | 78         | 94          | 488g   |
| DA 17-70mm f/4 smc AL IF SDM         | £630  |       | Featuring Pentax's Supersonic Direct-drive (SDM) focusing system  |                     |            |       |             |       | •      |       |            | 28             | 67                 | 75         | 93.5        | 485g   |
| DA 18-50mm f/4-5.6 DC WR RE          | £230  |       | Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm                     |                     |            |       |             |       | •      |       |            | 30             | 58                 | 71         | 41          | 158g   |
| DA 18-55mm f/3.5-5.6 smc II ED AL IF | £220  | 3.5★  | Something of a bargain. Only the maximum apertures and awkward manual focusing really let it down           |                     |            |       |             |       | •      |       |            | 25             | 52                 | 68         | 67.5        | 220g   |
| DA 18-55mm f/3.5-5.6 smc AL WR       | £229  |       | A weather-resistant construction and an aspherical element, as well as SP coating                           |                     |            |       |             |       | •      |       |            | 25             | 52                 | 68.5       | 67.5        | 230g   |
| DA 18-135mm f/3.5-5.6 DA ED DC WR    | £600  | 3.5★  | A weather-resistant mid-range zoom lens   |                     |            |       |             |       | •      |       |            | 40             | 62                 | 73         | 76          | 405g   |
| DA 18-270mm f/3.5-6.3 smc ED SDM     | £699  |       | 15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements                  |                     |            |       |             |       | •      |       |            | 49             | 62                 | 76         | 89          | 453g   |
| DA 20-40mm f/2.8-4 ED Limited DC WR  | £829  |       | With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant                |                     |            |       |             |       | •      |       |            | 28             | 55                 | 68.5       | 71          | 283g   |
| DA 21mm f/3.2 smc AL Limited         | £600  |       | This limited-edition optic offers a floating element for extra-close focusing                               |                     |            |       |             |       | •      |       |            | 20             | 49                 | 63         | 25          | 140g   |
| FA 24-70mm f/2.8 ED SDM WR           | £1149 |       | Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting          |                     |            |       |             |       | •      | •     |            | 38             | 82                 | 109.5      | 88.5        | 787g   |
| FA 28-105mm f/3.5-5.6 ED DC HD       | £549  |       | Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8           |                     |            |       |             |       | •      | •     |            | 50             | 62                 | 73         | 86.5        | 440g   |
| FA 31mm f/1.8 smc AL Limited         | £1149 |       | Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye            |                     |            |       |             |       | •      | •     |            | 30             | 58                 | 68.5       | 65          | 345g   |
| FA 35mm f/2 smc AL                   | £550  |       | A compact wideangle lens that weighs a mere 214g  |                     |            |       |             |       | •      | •     |            | 30             | 49                 | 64         | 44.5        | 214g   |
| DA 35mm f/2.8 smc Macro              | £640  | 4.5★  | Despite slight edge softness, this lens performs excellently and is a pleasure to use                       |                     |            |       |             |       | •      |       |            | 14             | 49                 | 46.5       | 63          | 215g   |
| DA 35mm f/2.4 smc DS AL              | £180  | 5★    | A budget-priced prime lens for beginners  |                     |            |       |             |       | •      |       |            | 30             | 49                 | 63         | 45          | 124g   |
| DA 40mm f/2.8 smc Limited            | £450  |       | Pancake lens with SMC coating and Quick Shift focusing system   |                     |            |       |             |       | •      |       |            | 40             | 49                 | 63         | 15          | 90g    |
| DA 40mm XS f/2.8 XS                  | £325  |       | The world's smallest fixed focal length lens  |                     |            |       |             |       | •      |       |            | 40             | n/a                | 62.9       | 9           | 52g    |
| FA 43mm f/1.9 smc Limited            | £729  |       | Focal length is ideal for portraits as well as everyday use, and features an SMC multi-layer coating        |                     |            |       |             |       | •      | •     |            | 45             | 49                 | 27         | 64          | 155g   |
| FA 50mm f/1.4 smc                    | £399  |       | High-quality fast prime. The 'FA' indicates that its image circle covers the 35mm full-frame format         |                     |            |       |             |       | •      | •     |            | 45             | 49                 | 63.5       | 38          | 220g   |
| DA 50mm f/1.8 smc DA                 | £249  | 4★    | Affordable short telephoto lens ideal for portraits   |                     |            |       |             |       | •      |       |            | 45             | 52                 | 38.5       | 63          | 122g   |
| DFA 50mm f/2.8 smc Macro             | £550  |       | Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism                               |                     |            |       |             |       | •      | •     |            | 19             | 49                 | 60         | 67.5        | 265g   |
| DA* 50-135mm f/2.8 smc ED IF SDM     | £1200 | 4★    | Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects                           |                     |            |       |             |       | •      |       |            | 100            | 67                 | 76.5       | 136         | 765g   |
| DA 50-200mm f/4-5.6 smc ED WR        | £210  |       | Weather-resistant construction, Quick Shift focus system and an SP coating                                  |                     |            |       |             |       | •      |       |            | n/a            | 49                 | 69         | 79.5        | 285g   |
| DA* 55mm f/1.4 smc SDM               | £800  | 4.5★  | Despite questions about the particular sample tested, this lens scores highly                               |                     |            |       |             |       | •      |       |            | 45             | 58                 | 70.5       | 66          | 375g   |
| DA 55-300mm f/4.5-6.3 ED PLM WR RE   | £400  |       | Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor                 |                     |            |       |             |       | •      |       |            | 95             | 58                 | 76.5       | 89          | 442g   |
| DA 55-300mm f/4-5.8 smc ED           | £370  | 4★    | The lens boasts a useful focal range, as well as a dirt-resistant SP coating                                |                     |            |       |             |       | •      |       |            | 140            | 58                 | 75         | 111.5       | 440g   |
| DA 55-300mm f/4-5.8 ED WR            | £399  |       | Weatherproof HD telephoto lens featuring quick shift focusing system  |                     |            |       |             |       | •      |       |            | 140            | 58                 | 71         | 111.5       | 466g   |
| DA 60-250mm f/4 smc ED IF SDM        | £1450 | 4.5★  | With a constant f/4 aperture and an ultrasonic motor for speedy focusing                                    |                     |            |       |             |       | •      |       |            | 110            | 67                 | 167.5      | 82          | 1040g  |
| DA 70mm f/2.4 smc AL Limited         | £600  |       | Medium telephoto lens with an aluminium construction and a Super Protect coating                            |                     |            |       |             |       | •      |       |            | 70             | 49                 | 63         | 26          | 130g   |
| D-FA* 70-200mm f/2.8 ED DC AW        | £1850 |       | New addition to Pentax's high-performance Star (*) series developed for best image rendition                |                     |            |       |             |       | •      | •     |            | 120            | 77                 | 91.5       | 203         | 1755g  |
| FA 77mm f/1.8 smc Limited            | £1050 |       | With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'                        |                     |            |       |             |       | •      | •     |            | 70             | 49                 | 48         | 64          | 270g   |
| D-FA 100mm f/2.8 Macro               | £700  |       | Designed for both digital and film cameras, this macro lens boasts a 1:1 repro ratio                        |                     |            |       |             |       | •      | •     |            | 30             | 49                 | 67.5       | 80.5        | 345g   |
| D-FA 100mm f/2.8 Macro WR            | £680  | 5★    | Street price makes this something of a bargain for a true macro offering full-frame coverage                |                     |            |       |             |       | •      | •     |            | 30             | 49                 | 65         | 80.5        | 340g   |
| FA 150-450mm f/4.5-5.6 ED DC AW      | £2000 |       | Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images         |                     |            |       |             |       | •      | •     |            | 200            | 86                 | 241.5      | 95          | 2000g  |
| DA* 200mm f/2.8 smc ED IF SDM        | £1000 | 4.5★  | SDM focusing system on the inside, and dirtproof and splashproof on the outside                             |                     |            |       |             |       | •      |       |            | 120            | 77                 | 83         | 134         | 825g   |
| DA* 300mm f/4 smc ED IF SDM          | £1300 |       | This tele optic promises ultrasonic focus and high image quality thanks to ED glass                         |                     |            |       |             |       | •      |       |            | 140            | 77                 | 83         | 184         | 1070g  |

## SAMYANG DSLR

|                              |      |      |  |  |   |   |   |   |   |   |  |  |     |     |      |       |       |
|------------------------------|------|------|--|--|---|---|---|---|---|---|--|--|-----|-----|------|-------|-------|
| 8mm f/3.5 UMC Fisheye CS II  | £274 |      | Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors                        |  | • | • | • | • | • |   |  |  | 30  | n/a | 75   | 77.8  | 417g  |
| 10mm f/2.8 ED AS NCS CS      | £429 |      | Features a nano crystal anti-reflection coating system and embedded lens hood                        |  | • | • | • | • | • |   |  |  | 24  | n/a | 86   | 77    | 580g  |
| 12mm f/2.8 ED AS NCS Fisheye | £430 |      | Fisheye ultra wideangle prime lens for full-frame DSLRs  |  | • | • | • | • | • | • |  |  | 20  | n/a | 77.3 | 70.2  | 500g  |
| 14mm f/2.8 ED UMC            | £279 |      | Ultra-wideangle manual-focus lens; bulb-like front element means no filters can be used              |  | • | • | • | • | • |   |  |  | 28  | n/a | 94   | 87    | 552g  |
| 14mm f/2.4 Premium MF        | £899 |      | High-end ultra-wideangle prime with premium optics and large maximum aperture                        |  | • |   |   |   |   |   |  |  | 28  | n/a | 95   | 109.4 | 791g  |
| 16mm f/2.0 ED AS UMC CS      | £389 |      | Fast wideangle lens for digital reflex cameras fitted with APS-C sensors                             |  | • | • | • | • | • |   |  |  | 20  | n/a | 89.4 | 83    | 583g  |
| 20mm f/1.8 ED AS UMC         | £430 |      | Large-aperture manual focus wideangle lens for full-frame DSLRs                                      |  | • | • | • | • | • |   |  |  | 20  | 77  | 83   | 113.2 | 520g  |
| 24mm f/1.4 AS UMC            | £499 |      | Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups                  |  | • | • | • | • | • |   |  |  | 25  | 77  | 95   | 116   | 680g  |
| 24mm f/3.5 ED AS UMS TS      | £949 | 3★   | Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings             |  | • | • | • | • | • |   |  |  | 20  | 82  | 86   | 110.5 | 680g  |
| 35mm f/1.4 AS UMC            | £369 | 4.5★ | While manual focus only, this prime impressed us in real-world use, making it something of a bargain |  | • | • | • | • | • |   |  |  | 30  | 77  | 83   | 111   | 660g  |
| 50mm f/1.4 AS UMC            | £299 |      | Manual-focus fast standard prime for full-frame DSLRs  |  | • | • | • | • | • |   |  |  | 45  | 77  | 74.7 | 81.6  | 575g  |
| 85mm f/1.2 Premium MF        | £899 |      | High-end manual focus lens sports an impressively fast maximum aperture                              |  | • |   |   |   |   |   |  |  | 80  | 86  | 93   | 98.4  | 1050g |
| 85mm f/1.4 IF MC             | £239 |      | Short fast telephoto prime, manual focus, aimed at portrait photographers                            |  | • | • | • | • | • |   |  |  | 100 | 72  | 78   | 72.2  | 513g  |
| 100mm f/2.8 ED UMC Macro     | £389 |      | Full-frame compatible, the Samyang 100mm is a close-up true Macro lens                               |  | • | • | • | • | • |   |  |  | 30  | 67  | 72.5 | 123.1 | 720g  |
| 135mm f/2 ED UMC             | £399 |      | Manual focus portrait prime has fast aperture for subject isolation and background blur              |  | • | • | • | • | • |   |  |  | 80  | 77  | 82   | 122   | 830g  |

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| DSLR Lenses                        |       |       |  | IMAGE<br>STABILISATION | SONY ALPHA | CANON | FOUR THIRDS | NIKON | PENTAX | SIGMA | FULLFRAME | MIN FOCUS (CM) | FILTER THREAD (MM) | WIDTH (MM) | LENGTH (MM) | WEIGHT |
|------------------------------------|-------|-------|--|------------------------|------------|-------|-------------|-------|--------|-------|-----------|----------------|--------------------|------------|-------------|--------|
| LENS                               | RRP   | SCORE | SUMMARY  |                        | MOUNT      |       |             |       |        |       |           |                | DIMENSIONS         |            |             |        |
| SIGMA DSLR                         |       |       |  |                        |            |       |             |       |        |       |           |                |                    |            |             |        |
| 4.5mm f/2.8 EX DC HSM              | £739  |       | Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder                     |                        |            | •     |             | •     |        | •     |           | 13             | n/a                | 76         | 77.8        | 470g   |
| 8mm f/3.5 EX DG                    | £799  |       | The world's only 8mm lens equipped with autofocus also boasts SLD glass                                    |                        |            | •     |             | •     |        | •     |           | 13             | n/a                | 73.5       | 68.6        | 400g   |
| 8-16mm f/4.5-5.6 DC HSM            | £800  | 4★    | Excellent performance at 8mm, which sadly drops at the 16mm end  |                        |            | •     |             | •     |        | •     |           | 24             | 72                 | 75         | 105.7       | 555g   |
| 10mm f/2.8 EX DC                   | £599  |       | A Hyper Sonic Motor (HSM) and built-in hood feature in this diagonal fisheye lens                          |                        |            | •     |             | •     |        | •     |           | 13             | n/a                | 75.8       | 83          | 475g   |
| 10-20mm f/3.5 EX DC HSM            | £650  | 5★    | An absolute gem of a lens that deserves a place on every photographer's wish list                          |                        |            | •     |             | •     |        | •     |           | 24             | 82                 | 87.3       | 88.2        | 520g   |
| 10-20mm f/4-5.6 EX DC HSM          | £550  | 5★    | A fine all-rounder, thanks to MTF curves that stay above 0.25 cycles-per-pixel down to f/16                |                        |            | •     |             | •     |        | •     |           | 24             | 77                 | 83.5       | 81          | 470g   |
| 12-24mm f/4 DG HSM   A             | £1649 |       | Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery             |                        |            | •     |             | •     |        | •     |           | 24             | n/a                | 101        | 132         | 1150g  |
| 12-24mm f/4.5-5.6 EX DG HSM        | £868  | 4★    | A tightly matched set of MTF curves, but APS-C users are advised to look at the 10-20mm instead            |                        |            | •     |             | •     |        | •     |           | 28             | n/a                | 87         | 102.5       | 600g   |
| 14mm f/1.8 DG HSM   A              | £TBC  |       | World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs  |                        |            | •     |             | •     |        | •     |           | 27             | n/a                | 95.4       | 126         | 1170g  |
| 15mm f/2.8 EX DG                   | £629  | 4★    | This fisheye optic puts in a very solid performance – not to be dismissed as a gimmick!                    |                        |            | •     |             | •     |        | •     |           | 15             | n/a                | 73.5       | 65          | 370g   |
| 17-50mm f/2.8 EX DC OS HSM         | £689  |       | FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation                           |                        |            | •     |             | •     |        | •     |           | 28             | 77                 | 83.5       | 92          | 565g   |
| 17-70mm f/2.8-4 DC Macro OS HSM    | £449  |       | Compact redesign of this well-received lens launches the 'Contemporary' range                              |                        |            | •     |             | •     |        | •     |           | 22             | 72                 | 79         | 82          | 470g   |
| 18-35mm f/1.8 DC HSM               | £799  | 5★    | Said to be the world's first constant f/1.8 zoom; DOF equivalent of constant f/2.7 on full frame           |                        |            | •     |             | •     |        | •     |           | 28             | 72                 | 78         | 121         | 810g   |
| 18-200mm f/3.5-6.3 DC              | £349  | 3★    | Good CA control at 200mm but otherwise an average performer  |                        |            | •     |             | •     |        | •     |           | 45             | 62                 | 70         | 78.1        | 405g   |
| 18-200mm f/3.5-6.3 DC OS           | £449  | 4★    | Excellent resolution and consistent performance, but control over CA could be a little better              |                        |            | •     |             | •     |        | •     |           | 45             | 45                 | 79         | 100         | 610g   |
| 18-250mm f/3.5-6.3 DC OS HSM       | £572  | 4.5★  | A very capable set of MTF curves that only shows minor weakness at wide apertures                          |                        |            | •     |             | •     |        | •     |           | 45             | 72                 | 79         | 101         | 630g   |
| 18-250mm f/3.5-6.3 DC Macro OS HSM | £500  |       | Ultra-compact 13.8x high zoom ratio lens designed exclusively for digital SLR cameras                      |                        |            | •     |             | •     |        | •     |           | 35             | 62                 | 73.5       | 88.6        | 470g   |
| 18-300mm f/3.5-6.3 DC Macro OS HSM | £499  |       | Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens  |                        |            | •     |             | •     |        | •     |           | 39             | 72                 | 79         | 101.5       | 585g   |
| 20mm f/1.4 DG HSM   A              | £799  | 5★    | An outstanding wideangle fixed-focal-length lens   |                        |            | •     |             | •     |        | •     |           | 27.6           | n/a                | 90.7       | 129.8       | 950g   |
| 24mm f/1.4 DG HSM   A              | £799  | 5★    | The latest addition to Sigma's 'Art' line of high-quality fast primes                                      |                        |            | •     |             | •     |        | •     |           | 25             | 77                 | 85         | 90.2        | 665g   |
| 24-35mm f/2 DG HSM   A             | £949  | 5★    | The world's first large-aperture full-frame zoom offering a wide aperture of f/2 throughout the zoom range |                        |            | •     |             | •     |        | •     |           | 28             | 82                 | 87.6       | 122.7       | 940g   |
| 24-70mm f/2.8 EX DG IF HSM         | £899  | 5★    | Not perfect, but an excellent alternative to Canon and Nikon's 24-70mm lenses, with great MTF curves       |                        |            | •     |             | •     |        | •     |           | 38             | 82                 | 88.6       | 94.7        | 790g   |
| 24-70mm f/2.8 DG OS HSM   A        | £TBC  |       | Latest premium fast standard zoom for full frame includes optical image stabilisation                      |                        |            | •     |             | •     |        | •     |           | 37             | 82                 | 88         | 107.6       | 1020g  |
| 24-105mm f/4 DG OS HSM   A         | £849  | 4.5★  | Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build      |                        |            | •     |             | •     |        | •     |           | 45             | 82                 | 89         | 109         | 885g   |
| 30mm f/1.4 DC HSM   A              | £360  |       | Unique fast prime for APS-C DSLRs that gives 45mm equivalent 'normal' angle of view                        |                        |            | •     |             | •     |        | •     |           | 30             | 62                 | 63.3       | 74.2        | 435g   |
| 35mm f/1.4 DG HSM   A              | £799  | 5★    | Superb large-aperture prime; first lens in company's 'Art' series  |                        |            | •     |             | •     |        | •     |           | 30             | 67                 | 77         | 94          | 665g   |
| 50mm f/1.4 EX DC HSM               | £459  | 5★    | This lens may be priced above the norm, but it delivers results that are similarly elevated                |                        |            | •     |             | •     |        | •     |           | 45             | 77                 | 84.5       | 68.2        | 505g   |
| 50mm f/1.4 DG HSM   A              | £849  | 5★    | This lens has a unique design that pays off in truly excellent image quality                               |                        |            | •     |             | •     |        | •     |           | 40             | 77                 | 85.4       | 100         | 815g   |
| 50-100mm f/1.8 DC HSM   A          | £829  | 5★    | This APS-C-format lens aims to cover the focal lengths of three prime lenses in one                        |                        |            | •     |             | •     |        | •     |           | 37.4           | 82                 | 93.5       | 170.7       | 1490g  |
| 50-500mm f/4.5-6.3 DG OS HSM       | £1499 | 4★    | A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters                           |                        |            | •     |             | •     |        | •     |           | 180            | 95                 | 104.4      | 219         | 1970g  |
| 70-200mm f/2.8 EX DG OS HSM        | £1539 |       | Two FLD glass elements, said to have the same dispersive properties as fluorite                            |                        |            | •     |             | •     |        | •     |           | 140            | 77                 | 86.4       | 197         | 1430g  |
| 70-300mm f/4-5.6 APO DG Macro      | £235  |       | This tele-zoom lens has a 9-bladed diaphragm and two SLD elements  |                        |            | •     |             | •     |        | •     |           | 95             | 58                 | 76.6       | 122         | 550g   |
| 70-300mm f/4-5.6 DG Macro          | £170  | 3★    | Generally unremarkable MTF curves, and particularly poor at 300mm  |                        |            | •     |             | •     |        | •     |           | 95             | 58                 | 76.6       | 122         | 545g   |
| 85mm f/1.4 EX DG HSM               | £890  | 5★    | The Sigma's resolution from f/4 to f/8 is excellent  |                        |            | •     |             | •     |        | •     |           | 85             | 77                 | 86.4       | 87.6        | 725g   |
| 85mm f/1.4 DG HSM   A              | £1199 | 5★    | Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users                 |                        |            | •     |             | •     |        | •     |           | 85             | 86                 | 95         | 126         | 1130g  |
| 100-400mm f/5-6.3 DG OS HSM   C    |       |       | Relatively lightweight telezoom comes with weathersealing and choice of push-pull or twist zoom            |                        |            | •     |             | •     |        | •     |           | 160            | 67                 | 86.4       | 182.3       | 1160g  |
| 105mm f/2.8 EX DG OS HSM Macro     | £649  | 4.5★  | An optically stabilised macro lens, this super-sharp lens is one of our favourites                         |                        |            | •     |             | •     |        | •     |           | 31.2           | 62                 | 78         | 126.4       | 725g   |
| 120-300mm f/2.8 DG HSM   S         | £3599 |       | First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter   |                        |            | •     |             | •     |        | •     |           | 150            | 105                | 124        | 291         | 3390g  |
| 135mm f/1.8 DG HSM   A             | £1399 | 5★    | Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs                         |                        |            | •     |             | •     |        | •     |           | 87.5           | 82                 | 91.4       | 114.9       | 1130g  |
| 150mm f/2.8 EX DG OS HSM Macro APO | £999  |       | A macro lens offering image stabilisation  |                        |            | •     |             | •     |        | •     |           | 38             | 72                 | 79.6       | 150         | 950g   |
| 150-500mm f/5-6.3 DG OS HSM        | £999  | 3★    | Significant softness at wide maximum apertures for all focal lengths                                       |                        |            | •     |             | •     |        | •     |           | 220            | 86                 | 94.7       | 252         | 1780g  |
| 150-600mm f/5-6.3 DG OS HSM   C    | £1199 |       | Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter                  |                        |            | •     |             | •     |        | •     |           | 280            | 95                 | 105        | 260.1       | 1930g  |
| 150-600mm f/5-6.3 DG OS HSM   S    | £1599 |       | This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof            |                        |            | •     |             | •     |        | •     |           | 260            | 105                | 121        | 290.2       | 2860g  |
| 180mm f/2.8 EX DG OS HSM Macro APO | £1499 | 5★    | 1:1 macro lens featuring three FLD glass elements and floating inner-focusing system                       |                        |            | •     |             | •     |        | •     |           | 47             | 86                 | 95         | 204         | 1640g  |
| 300mm f/2.8 APO EX DG HSM          | £2899 |       | Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor                             |                        |            | •     |             | •     |        | •     |           | 250            | 46                 | 119        | 214.5       | 2400g  |
| 500mm f/4.5 APO EX DG HSM          | £4799 |       | Telephoto lens with multi-layer coatings to 'optimise the characteristics of DSLRs'                        |                        |            | •     |             | •     |        | •     |           | 400            | 46                 | 123        | 350         | 3150g  |
| 500mm f/4 DG OS HSM   S            | £6000 |       | Sigma's latest ultra-telephoto prime gives great results for a fraction of the price of its competitors    |                        |            | •     |             | •     |        | •     |           | 350            | 46                 | 145        | 380         | 3310g  |
| SONY DSLR                          |       |       |  |                        |            |       |             |       |        |       |           |                |                    |            |             |        |
| 11-18mm f/4.5-5.6 DT               | £609  | 3★    | A solid overall performance that simply fails to be outstanding in any way                                 |                        |            | •     |             |       |        |       |           | 25             | 77                 | 83         | 80.5        | 360g   |
| 16mm f/2.8 Fisheye                 | £709  |       | Fisheye lens with a close focusing distance of 20cm and a 180° angle of view                               |                        |            | •     |             |       |        |       |           | 20             | n/a                | 75         | 66.5        | 400g   |
| 16-35mm f/2.8 ZA SSM T*            | £1729 | 4.5★  | High-end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs  |                        |            | •     |             |       |        |       |           | 28             | 77                 | 83         | 114         | 900g   |
| 16-50mm f/2.8 SSM                  | £569  | 4★    | Bright short-range telephoto lens  |                        |            | •     |             |       |        |       |           | 100            | 72                 | 81         | 88          | 577g   |
| 16-80mm f/3.5-4.5 ZA T*            | £709  | 4.5★  | Carl Zeiss standard zoom lens  |                        |            | •     |             |       |        |       |           | 35             | 62                 | 72         | 83          | 445g   |
| 16-105mm f/3.5-5.6 DT              | £559  | 3★    | An ambitious lens that is good in parts, although quality drops off at 105mm                               |                        |            | •     |             |       |        |       |           | 40             | 62                 | 72         | 83          | 470g   |
| 18-135mm f/3.5-5.6 DT SAM          | £429  |       | A versatile zoom with Direct Manual Focus  |                        |            | •     |             |       |        |       |           | 45             | 62                 | 76         | 86          | 398g   |
| 18-200mm f/3.5-6.3 DT              | £509  | 3★    | While the focal range is certainly useful, the lens is overall an average performer                        |                        |            | •     |             |       |        |       |           | 45             | 62                 | 73         | 85.5        | 405g   |
| 18-250mm f/3.5-6.3 DT              | £559  | 3.5★  | Good overall, but performance dips at longer focal lengths   |                        |            | •     |             |       |        |       |           | 45             | 62                 | 75         | 86          | 440g   |
| 20mm f/2.8                         | £559  | 3.5★  | Wideangle prime lens with rear focusing mechanism and focus range limiter                                  |                        |            | •     |             |       |        |       |           | 25             | 72                 | 78         | 53.5        | 285g   |
| 24mm f/2 ZA SSM T*                 | £1119 |       | An impressively bright wideangle Carl Zeiss lens   |                        |            | •     |             |       |        |       |           | 19             | 72                 | 78         | 76          | 555g   |
| 24-70mm f/2.8 ZA SSM T*            | £1679 | 5★    | Carl Zeiss mid-range zoom lens with superb optics ideal for full-frame Alpha DSLRs                         |                        |            | •     |             |       |        |       |           | 34             | 77                 | 83         | 111         | 955g   |
| 28-75mm f/2.8 SAM                  | £709  |       | A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom                         |                        |            | •     |             |       |        |       |           | 38             | 67                 | 77.5       | 94          | 565g   |
| 30mm f/2.8 DT SAM Macro            | £179  | 4★    | Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor                          |                        |            | •     |             |       |        |       |           | 12             | 49                 | 70         | 45          | 150g   |
| 35mm f/1.4 G                       | £1369 |       | With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass                            |                        |            | •     |             |       |        |       |           | 30             | 55                 | 69         | 76          | 510g   |
| 35mm f/1.8 DT SAM                  | £179  |       | Budget-price indoor portrait lens  |                        |            | •     |             |       |        |       |           | 23             | 55                 | 70         | 52          | 170g   |
| 50mm f/1.8 DT SAM                  | £159  | 4.5★  | A very useful lens that performs well and carries a rock-bottom price tag                                  |                        |            | •     |             |       |        |       |           | 34             | 49                 | 70         | 45          | 170g   |
| 50mm f/1.4                         | £369  | 5★    | While this lens performs well overall, performance at f/1.4 could be better                                |                        |            | •     |             |       |        |       |           | 45             | 55                 | 65.5       | 43          | 220g   |
| 50mm f/1.4 ZA SSM                  | £1300 | 4★    | Carl Zeiss design said to be ideal for quality-critical portraiture and low-light shooting                 |                        |            | •     |             |       |        |       |           | 45             | 72                 | 81         | 71.5        | 518g   |
| 50mm f/2.8 Macro                   | £529  |       | A macro lens with a floating lens element  |                        |            | •     |             |       |        |       |           | 20             | 55                 | 71.5       | 60          | 295g   |

# DSLR Lenses

| DSLR Lenses               |       |       |   | IMAGE STABILISATION | SONY/ALPHA | CANON | FOUR THIRDS | NIKON | PENTAX | SIGMA | FULL FRAME | MIN FOCUS (CM) | FILTER THREAD (MM) | WIDTH (MM) | LENGTH (MM) | WEIGHT |
|---------------------------|-------|-------|---|---------------------|------------|-------|-------------|-------|--------|-------|------------|----------------|--------------------|------------|-------------|--------|
| LENS                      | RRP   | SCORE | SUMMARY   |                     | MOUNT      |       |             |       |        |       |            |                |                    | DIMENSIONS |             |        |
| 55-200mm f/4-5.6 DT SAM   | £219  |       | Designed for cropped-sensor DSLRs, with a Smooth Autofocus Motor                    |                     | •          |       |             |       |        |       |            | 95             | 55                 | 71.5       | 85          | 305g   |
| 55-300mm f/4.5-5.6 DT SAM | £309  |       | Compact, lightweight telephoto zoom offering smooth, silent operation               |                     | •          |       |             |       |        |       |            | 140            | 62                 | 77         | 116.5       | 460g   |
| 70-200mm f/2.8 G SSM II   | £2799 |       | High-performance G Series telephoto zoom lens                                       |                     | •          |       |             |       |        |       | •          | 120            | 77                 | 87         | 196.5       | 1340g  |
| 70-300mm f/4.5-5.6 G SSM  | £869  | 3.5★  | G-series lens with ED elements, Super Sonic wave Motor and a circular aperture      |                     | •          |       |             |       |        |       | •          | 120            | 62                 | 82.5       | 135.5       | 760g   |
| 70-400mm f/4-5.6 G SSM II | £1799 |       | Redesign of original features a new LSI drive circuit and promises faster autofocus |                     | •          |       |             |       |        |       | •          | 150            | 77                 | 95         | 196         | 1500g  |
| 75-300mm f/4.5-5.6        | £219  | 3★    | Compact and lightweight zoom with a circular aperture                               |                     | •          |       |             |       |        |       | •          | 150            | 55                 | 71         | 122         | 460g   |
| 85mm f/1.4 ZA Planar T*   | £1369 |       | Fixed-focal-length lens aimed at indoor portraiture                                 |                     | •          |       |             |       |        |       | •          | 85             | 72                 | 81.5       | 72.5        | 560g   |
| 85mm f/2.8 SAM            | £219  |       | A light, low-price portraiture lens   |                     | •          |       |             |       |        |       | •          | 60             | 55                 | 70         | 52          | 175g   |
| 100mm f/2.8 Macro         | £659  |       | Macro lens with circular aperture, double floating element and wide aperture        |                     | •          |       |             |       |        |       | •          | 35             | 55                 | 75         | 98.5        | 505g   |
| 135mm f/1.8 ZA Sonnar T*  | £1429 |       | A bright, Carl Zeiss portrait telephoto lens  |                     | •          |       |             |       |        |       | •          | 72             | 77                 | 84         | 115         | 1004g  |
| 135mm f/2.8 STF           | £1119 |       | Telephoto lens fitted with apodisation element to give attractive defocus effects   |                     | •          |       |             |       |        |       | •          | 87             | 80                 | 80         | 99          | 730g   |

## TAMRON DSLR

|  |       |      |  |  |   |   |   |   |   |   |     |    |       |       |       |       |
|--|-------|------|--|--|---|---|---|---|---|---|-----|----|-------|-------|-------|-------|
| 10-24mm f/3.5-4.5 SP AF Di II LD Asph. IF      | £511  | 3.5★ | Good consistency at 10mm and 18mm, but a steep decline at 24mm   |  | • | • |   | • | • |   |     | 24 | 77    | 83.2  | 86.5  | 406g  |
| 10-24mm f/3.5-4.5 Di II VC HLD                 | £580  | 4.5★ | Wideangle zoom of APS-C with dust and splashproofing and optical stabilisation                         |  | • | • | • |   |   |   |     | 24 | 77    | 83.6  | 84.6  | 440g  |
| 15-30mm f/2.8 SP Di VC USD                     | £950  | 4★   | Excellent value, this is the only wideangle zoom with image stabilisation and an f/2.8 aperture        |  | • | • | • | • |   | • |     | 28 | n/a   | 98.4  | 145   | 1100g |
| 16-300mm f/3.5-6.3 Di II VC PZD Macro          | £600  | 4★   | Versatile megazoom, a very good all-in-one solution, as long as you won't need to enlarge to A2 size   |  | • | • | • | • |   |   |     | 39 | 67    | 99.5  | 75    | 540g  |
| 17-50mm f/2.8 SP AF XR Di II LD Asph. IF       | £450  | 4.5★ | Very good optical performance, which peaks at f/5.6-8  |  |   | • | • | • | • |   |     | 27 | 67    | 74    | 81.7  | 434g  |
| 17-50mm f/2.8 SP AF XR Di II VC LD Asph. IF    | £541  | 4.5★ | Very strong performance at longer focal lengths but weaker at the other end                            |  | • | • | • |   |   |   |     | 29 | 72    | 79.6  | 94.5  | 570g  |
| 18-200mm f/3.5-6.3 AF Di II VC                 | £169  | 4★   | Lightweight all-in-one lens for APS-C DSLRs with Vibration Compensation                                |  | • | • | • | • |   |   |     | 49 | 62    | 75    | 96.6  | 400g  |
| 18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro | £663  | 3★   | The next-generation incarnation offers a new form of ultrasonic engine                                 |  | • | • | • | • |   |   |     | 49 | 62    | 74.4  | 88    | 450g  |
| 24-70mm f/2.8 SP Di VC USD                     | £1099 | 5★   | Fast zoom with image stabilisation for both full-frame and APS-C cameras                               |  | • | • | • | • |   | • | 38  | 82 | 88.2  | 116.9 | 825g  |       |
| 28-75mm f/2.8 SP AF XR Di LD Asph. IF Macro    | £460  |      | Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm                       |  |   | • | • | • | • | • | 33  | 67 | 73    | 92    | 510g  |       |
| 28-300mm f/3.5-6.3 AF XR Di LD Asph. IF Macro  | £664  |      | A useful 10.7x zoom range and low-dispersion elements in this optic                                    |  |   | • | • | • | • | • | 49  | 62 | 73    | 83.7  | 420g  |       |
| 28-300mm f/3.5-6.3 Di VC PZD                   | £529  |      | A new, full-frame, high-power zoom incorporating PZD (Piezo Drive)                                     |  |   | • | • | • | • | • | 49  | 67 | 75    | 99.5  | 540g  |       |
| 35mm f/1.8 Di VC USD                           | £580  | 4.5★ | Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture            |  | • | • | • | • |   | • | 20  | 67 | 80.4  | 80.8  | 480g  |       |
| 45mm f/1.8 Di VC USD                           | £580  | 4.5★ | A lens that rewrites the standard focal length with a fast aperture coupled with optical stabilisation |  | • | • | • |   | • | • | 29  | 67 | 80.4  | 89.2  | 940g  |       |
| 60mm f/2 SP AF Di II LD IF Macro               | £550  | 5★   | Macro lens designed for APS-C sensor cameras, with 1:1 reproduction ratio                              |  |   | • | • | • | • |   | 23  | 55 | 73    | 80    | 400g  |       |
| 70-200mm f/2.8 SP AF Di LD IF Macro            | £817  | 4★   | No image stabilisation and no advanced AF system, but at this price it's a steal                       |  |   | • | • |   | • | • | 95  | 77 | 89.5  | 194.3 | 1150g |       |
| 70-200mm f/2.8 Di VC USD                       | £1099 |      | Compact yet full-size telephoto zoom with vibration compensation                                       |  | • | • | • | • |   | • | 130 | 77 | 85.8  | 188.3 | 1470g |       |
| 70-200mm f/2.8 SP Di VC USD G2                 | £1350 | 5★   | Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction       |  | • | • | • |   |   | • | 95  | 77 | 88    | 193.8 | 1500g |       |
| 70-300mm f/4-5.6 SP VC USD                     | £300  | 4★   | Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation                       |  | • | • | • | • |   | • | 150 | 62 | 81.5  | 142.7 | 765g  |       |
| 70-300mm f/4-5.6 AF Di LD Macro                | £170  | 3.5★ | Low-dispersion glass and compatible with both full-frame and cropped-sensor DSLRs                      |  | • | • | • | • |   | • | 95  | 62 | 76.6  | 116.5 | 435g  |       |
| 85mm f/1.8 Di VC USD                           | £749  | 5★   | The first full-frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant          |  | • | • | • | • |   | • | 80  | 67 | 85    | 91    | 700g  |       |
| 90mm f/2.8 SP AF Di Macro                      | £470  | 4★   | A very nice macro lens that is capable of producing some fine images                                   |  |   | • | • | • | • | • | 29  | 55 | 71.5  | 97    | 405g  |       |
| 90mm f/2.8 Di Macro 1:1 VC USD                 | £579  |      | Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation                           |  | • | • | • | • |   | • | 30  | 58 | 115   | 76.4  | 550g  |       |
| 150-600mm f/5-6.3 SP Di VC USD G2              | £1340 |      | Updated version of Tamron's popular long telezoom  |  | • | • | • | • |   | • | 220 | 95 | 108.4 | 260.2 | 2010g |       |
| 150-600mm f/5-6.3 SP VC USD                    | £1150 | 4★   | Longest focal length of any affordable enthusiast zoom on the market and produces excellent results    |  | • | • | • | • |   | • | 270 | 95 | 105.6 | 257.8 | 1951g |       |
| 180mm f/3.5 SP AF Di LD IF Macro               | £896  | 5★   | Two Low Dispersion elements and internal focusing system in this 1:1 macro lens                        |  |   | • | • | • | • | • | 47  | 72 | 84.8  | 165.7 | 920g  |       |
| 200-500mm f/5-6.3 SP AF Di LD IF               | £1124 | 4.5★ | A well-matched and consistent set of MTF curves, with good performance at f/8-11                       |  |   | • | • | • |   | • | 250 | 86 | 93.5  | 227   | 1237g |       |

## TOKINA DSLR

|                                      |      |    |   |  |   |   |   |   |  |   |     |     |      |       |       |      |
|--------------------------------------|------|----|---|--|---|---|---|---|--|---|-----|-----|------|-------|-------|------|
| AT-X 10-17mm f/3.5-4.5 AF DX Fisheye | £550 |    | Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass                       |  |   | • | • |   |  |   |     | 14  | n/a  | 70    | 71.1  | 350g |
| AT-X 11-16mm f/2.8 PRO DX II         | £449 |    | Update to the popular 11-16mm f/2.8 lens, for slightly improved optical performance                 |  |   | • | • | • |  |   |     | 30  | 77   | 84    | 89.2  | 550g |
| AT-X 11-20mm f/2.8 PRO DX            | £499 |    | Compact, ultra-wideangle lens featuring an expanded telephoto zoom range                            |  |   |   | • | • |  |   |     | 28  | 82   | 89    | 92    | 560g |
| AT-X 12-28mm f/4 PRO DX              | £529 |    | Replacement for 12-24mm F4 wideangle zoom; for Nikon DX DSLRs                                       |  |   |   | • | • |  |   |     | 25  | 77   | 84    | 90    | 600g |
| AT-X 14-20mm f/2 PRO DX              | £849 |    | Wideangle zoom with super-fast, super-bright, constant f/2 aperture for shooting in very low light  |  |   |   | • | • |  |   |     | 28  | 82   | 89    | 106   | 725g |
| AT-X 16-28mm f/2.8 PRO FX            | £757 | 5★ | A pro-end wideangle zoom aimed at full-frame cameras  |  |   |   | • | • |  | • | 26  | n/a | 90   | 133   | 950g  |      |
| AT-X 17-35mm f/4 PRO FX              | £830 | 5★ | One of the most capable super-wide zooms available, though only available in Canon and Nikon mounts |  |   |   | • | • |  | • | 28  | 82  | 89   | 94    | 600g  |      |
| AT-X 24-70mm f/2.8 PRO FX            | £679 |    | Three precision-moulded all-glass aspherical lens elements and a fast, constant f/2.8 aperture      |  |   |   | • | • |  | • | 38  | 82  | 89.6 | 107.5 | 1010g |      |
| AT-X 70-200mm f/4 PRO FX VCM-S       | £691 |    | Features a new Vibration Correction Module and ring-shaped ultrasonic style autofocus motor         |  | • |   |   | • |  | • | 100 | 67  | 82   | 167.5 | 980g  |      |
| AT-X 100mm f/2.8 AF PRO D Macro      | £360 | 4★ | Some weaknesses wide open, but reasonable MTF curves make this a decent optic                       |  |   |   | • | • |  | • | 30  | 55  | 73   | 95.1  | 540g  |      |

## ZEISS DSLR

|                        |       |    |   |  |   |   |   |   |     |    |       |       |       |
|------------------------|-------|----|---|--|---|---|---|---|-----|----|-------|-------|-------|
| 15mm f/2.8 Milvus      | £2329 |    | This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design         |  | • | • |   | • | 25  | 95 | 102.3 | 100.2 | 947g  |
| 18mm f/2.8 Milvus      | £1999 |    | Compact super-wideangle lens with premium optics including a floating focus system for close-ups      |  | • | • |   | • | 25  | 77 | 90    | 93    | 721g  |
| 21mm f/2.8 Milvus      | £1299 |    | Premium wideangle lens with complex optics designed to be free of distortion                          |  | • | • |   | • | 22  | 82 | 95.5  | 95    | 851g  |
| 25mm f/2 Distagon T*   | £1350 |    | A landscape lens with a fast aperture   |  | • | • | • | • | 25  | 67 | 73    | 98    | 600g  |
| 25mm f/2.8 Distagon T* | £738  |    | Relatively small and light wideangle prime, available in Nikon mount only                             |  |   | • |   | • | 17  | 58 | 64    | 90    | 460g  |
| 28mm f/2 Distagon T*   | £850  |    | For low-light shooting the 28mm lens has plenty of potential  |  | • | • | • | • | 24  | 58 | 72.4  | 72    | 580g  |
| 35mm f/1.4 Distagon T* | £1600 |    | Promises to produce some stunning bokeh effects   |  | • | • | • | • | 30  | 72 | 78    | 122   | 850g  |
| 35mm f/2 Milvus        | £829  |    | Compact, moderate wideangle manual focus prime  |  | • | • | • | • | 30  | 58 | 77    | 83    | 702g  |
| 50mm f/1.4 Planar T*   | £559  |    | Classic double-Gauss design manual focus standard prime for full-frame SLRs                           |  | • | • | • | • | 45  | 58 | 71    | 71    | 380   |
| 50mm f/1.4 Milvus      | £949  | 5★ | An exceptionally good lens offering sharpness, detail, clean edges and a great user experience        |  | • | • |   | • | 45  | 67 | 82.5  | 94    | 922g  |
| 50mm f/2 Milvus Macro  | £949  |    | Manual focus macro lens with half-life-size magnification and stunning optics                         |  | • | • |   | • | 24  | 67 | 81    | 75.3  | 730g  |
| 85mm f/1.4 Planar T*   | £989  |    | Classic portrait prime designed to give smooth, rounded bokeh effects                                 |  | • | • |   | • | 100 | 72 | 78    | 88    | 670g  |
| 85mm f/1.4 Milvus      | £1379 | 5★ | Fast 85mm manual-focus prime lens that's perfect for portraiture                                      |  | • | • |   | • | 80  | 77 | 90    | 113   | 1280g |
| 100mm f/2 Milvus Macro | £1299 |    | A manual-focus macro lens with absolutely superb optics and half-life-size reproduction               |  | • | • |   | • | 88  | 67 | 80.5  | 104   | 843g  |
| 135mm f/2 Milvus       | £1899 |    | Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography |  | • | • |   | • | 80  | 77 | 129   | 132   | 1123g |



| CSC Lenses                            |       |       | IMAGE STABILISATION  | CANON M | MICRO 4/3RDS | SONY E | NIKON 1 | FUJIFILM X | LEICA L | FULL FRAME | MIN FOCUS (CM) | FILTER THREAD (MM) | WIDTH (MM) | LENGTH (MM) | WEIGHT |       |
|---------------------------------------|-------|-------|--|---------|--------------|--------|---------|------------|---------|------------|----------------|--------------------|------------|-------------|--------|-------|
| LENS                                  | RRP   | SCORE | SUMMARY  |         |              | MOUNT  |         |            |         |            |                | DIMENSIONS         |            |             |        |       |
| CANON CSC                             |       |       |  |         |              |        |         |            |         |            |                |                    |            |             |        |       |
| EF-M 11-22mm f/4-5.6 IS STM           | £355  |       | Ultra-wideangle lens with a compact, retractable lens design   |         |              | •      | •       |            |         |            | 15             | 55                 | 61         | 58.2        | 220g   |       |
| EF-M 15-45mm f/3.5-6.3 IS STM         | £249  |       | Collapsible standard zoom for EOS M-series cameras that's less bulky than the 18-55mm                      |         |              | •      | •       |            |         |            | 25             | 49                 | 60.9       | 44.5        | 130g   |       |
| EF-M 18-55mm f/3.5-5.6 IS STM         | £269  |       | Compact and versatile zoom lens  |         |              | •      | •       |            |         |            | 25             | 52                 | 61         | 61          | 210g   |       |
| EF-M 18-150mm f/3.5-6.3 IS STM        | £399  |       | Wide-ranging 29-240mm equivalent superzoom with surprisingly good image quality                            |         |              | •      | •       |            |         |            | 25             | 55                 | 60.9       | 86.5        | 300g   |       |
| EF-M 22mm f/2 STM                     | £220  |       | Small and bright wideangle pancake lens  |         |              |        | •       |            |         |            | 15             | 43                 | 61         | 23.7        | 105g   |       |
| EF-M 28mm f/3.5 IS STM Macro          | £294  |       | Small, retractable lens with built-in LED lights for illuminating close-up subjects                        |         |              | •      | •       |            |         |            | 9.7            | 43                 | 60.9       | 45.5        | 130g   |       |
| EF-M 55-200mm f/4.5-6.3 IS STM        | £330  |       | Telephoto zoom that takes you closer to the action   |         |              | •      | •       |            |         |            | 100            | 52                 | 60.9       | 86.5        | 260g   |       |
| FUJIFILM CSC                          |       |       |  |         |              |        |         |            |         |            |                |                    |            |             |        |       |
| XF 10-24mm f/4 R OIS                  | £849  |       | Ultra-wideangle lens, minimal ghosting with Fuji's HT-EBC multi-layer coating                              |         |              | •      |         |            |         | •          | 24             | 72                 | 78         | 87          | 410    |       |
| XF 14mm f/2.8 R                       | £729  | 5★    | Ultra-wideangle prime, high resolution to all corners, performance justifies price tag                     |         |              |        |         |            |         | •          | 18             | 58                 | 65         | 58.4        | 235g   |       |
| XF 16mm f/1.4 R WR                    | £729  | 5★    | Weather-sealed fast prime for X-system users   |         |              |        |         |            |         | •          | 15             | 67                 | 73.4       | 73          | 375g   |       |
| XC 16-50 f/3.5-5.6 OIS II             | £359  |       | Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range                              |         |              | •      |         |            |         | •          | 30             | 58                 | 62.6       | 98.3        | 195g   |       |
| XF 16-55mm f/2.8 R LM WR              | £899  | 5★    | A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance                     |         |              |        |         |            |         | •          | 60             | 77                 | 83.3       | 106         | 655g   |       |
| XF 18mm f/2 R                         | £430  | 4★    | A compact wideangle lens with a quick aperture   |         |              |        |         |            |         | •          | 18             | 52                 | 64.5       | 40.6        | 116g   |       |
| XF 18-135mm f/3.5-5.6 R LM OIS WR     | £699  | 4★    | Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1      |         |              | •      |         |            |         | •          | 45             | 77                 | 75.7       | 97.8        | 490g   |       |
| XF 18-55mm f/2.8-4 R LM OIS           | £599  |       | Short zoom lens with optical image stabilisation   |         |              | •      |         |            |         | •          | 18             | 58                 | 65         | 70.4        | 310g   |       |
| XF 23mm f/1.4 R                       | £649  |       | Premium wideangle prime lens with fast maximum aperture  |         |              |        |         |            |         | •          | 28             | 62                 | 72         | 63          | 300g   |       |
| XF 23mm f/2 R WR                      | £419  | 5★    | Compact weather-resistant wideangle prime lens   |         |              |        |         |            |         | •          | 22             | 43                 | 60         | 51.9        | 180g   |       |
| XF 27mm f/2.8                         | £270  |       | A high-performance single-focal-length lens  |         |              |        |         |            |         | •          | 60             | 39                 | 23         | 61.2        | 78g    |       |
| XF 35mm f/1.4 R                       | £439  | 4★    | Shallow depth of field and bokeh effects are simple to achieve with this lens                              |         |              |        |         |            |         | •          | 28             | 52                 | 65         | 54.9        | 187g   |       |
| XF 35mm f/2 R WR                      | £299  | 5★    | A powerful and weather-resistant lens that feels great and has the performance to match                    |         |              |        |         |            |         | •          | 35             | 43                 | 60         | 45.9        | 170g   |       |
| XF 50mm f/2 R WR                      | £449  |       | Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits               |         |              |        |         |            |         | •          | 39             | 46                 | 60         | 59.4        | 200g   |       |
| XF 50-140mm f/2.8 R LM OIS WR         | £1249 |       | A telephoto zoom with a constant maximum aperture and weather-resistance                                   |         |              | •      |         |            |         | •          | 100            | 72                 | 82.9       | 175.9       | 995g   |       |
| XC 50-230mm f/4.5-6.7 OIS II          | £315  |       | The XC lens range is designed to suit Fuji's mid range CSCs, and this lens has optical image stabilisation |         |              | •      |         |            |         | •          | 110            | 58                 | 69.5       | 111         | tbc    |       |
| XF 55-200mm f/3.5-4.8 R LM OIS        | £599  | 4★    | Telephoto with built-in optical image stabilisation plus aperture control ring                             |         |              | •      |         |            |         | •          | 110            | 62                 | 118        | 75          | 580g   |       |
| XF 56mm f/1.2 R                       | £899  | 4★    | This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value    |         |              |        |         |            |         | •          | 70             | 62                 | 73.2       | 69.7        | 405g   |       |
| XF 56mm f/1.2 R APD                   | £769  | 4★    | Adds apodisation element of 56mm f/1.2 for even more attractive background blur                            |         |              |        |         |            |         | •          | 70             | 62                 | 73.2       | 69.7        | 405g   |       |
| XF 60mm f/2.4 XF R Macro              | £599  |       | A short lens designed for macro work with half-life-size magnification                                     |         |              |        |         |            |         | •          | 26.7           | 39                 | 64.1       | 70.9        | 215g   |       |
| XF 90mm f/2 R LM WR                   | £699  | 5★    | A classic portrait lens that's sharp, with gorgeous bokeh  |         |              |        |         |            |         | •          | 60             | 62                 | 75         | 105         | 540g   |       |
| XF 100-400mm f/4.5-5.6 R LM OIS WR    | £1399 | 5★    | This superb zoom is both water and dust resistant, and can operate in -10° C temperatures                  |         |              | •      |         |            |         | •          | 175            | 77                 | 94.8       | 210.5       | 1375g  |       |
| LAOWA CSC                             |       |       |  |         |              |        |         |            |         |            |                |                    |            |             |        |       |
| 7.5mm f/2 MFT                         | £499  |       | Tiny wideangle prime for Micro Four Thirds featuring manual focus and aperture control                     |         |              |        | •       |            |         |            | 12             | 46                 | 50         | 55          | 170g   |       |
| LEICA CSC                             |       |       |  |         |              |        |         |            |         |            |                |                    |            |             |        |       |
| 11-23mm f/3.5-4.5 TL                  | £1450 |       | Wideangle zoom lens for Leica's APS-C mirrorless system  |         |              |        |         |            |         | •          | 20             | 67                 | 77         | 73          | 368g   |       |
| 18-56mm f/3.5-5.6 Vario-Elmar TL      | £1280 |       | Relatively large, non-retractable zoom for APS-C mirrorless  |         |              |        |         |            |         | •          | 45             | 52                 | 63.5       | 61          | 256g   |       |
| 23mm f/2 Summicron TL                 | £1410 |       | Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS-C CSCs           |         |              |        |         |            |         | •          | 30             | 52                 | 63.5       | 38.1        | 153g   |       |
| 35mm f/1.4 Summilux TL                | £1830 |       | High-end fast prime designed to give exceptional image quality   |         |              |        |         |            |         | •          | 30             | 60                 | 70         | 77          | 428g   |       |
| 55-135mm f/3.5-4.5 Apo-Vario-Elmar-TL | £1450 |       | Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality                       |         |              |        |         |            |         | •          | 100            | 60                 | 68         | 110         | 500g   |       |
| 60mm f/2.8 Apo-Macro-Elmarit TL       | £1920 |       | Macro lens for Leica's APS-C mirrorless cameras offers 1:1 life-size magnification                         |         |              |        |         |            |         | •          | 16             | 60                 | 68         | 89          | 320g   |       |
| 24-90mm f/2.8-4 Vario-Elmarit-SL      | £3790 |       | Large, but exceptional quality full-frame standard zoom with really useful zoom range                      |         |              |        |         |            |         | •          | •              | 30                 | 82         | 88          | 138    | 1140g |
| 90-280mm f/2.8-4 Apo-Vario-Elmarit SL | £4930 |       | Premium telephoto zoom for the Leica SL brings longer-than-usual range                                     |         |              |        |         |            |         | •          | •              | 60                 | 82         | 88          | 238    | 1850g |
| 50mm f/1.4 Summilux SL                | £4080 |       | Complex 11-element 9-group design with internal focusing for this fast normal prime                        |         |              |        |         |            |         | •          | •              | 60                 | 82         | 88          | 124    | 1065g |
| OLYMPUS CSC                           |       |       |  |         |              |        |         |            |         |            |                |                    |            |             |        |       |
| 7-14mm f/2.8 ED Pro                   | £999  | 4.5★  | Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof                                   |         |              |        | •       |            |         |            | 20             | n/a                | 78.9       | 105.8       | 534g   |       |
| 8mm f/1.8 Pro Fisheye                 | £799  |       | Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof                  |         |              |        | •       |            |         |            | 12             | n/a                | 62         | 80          | 315g   |       |
| 9-18mm f/4-5.6 ED                     | £630  |       | This super wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms                        |         |              |        | •       |            |         |            | 25             | 52                 | 56.5       | 49.5        | 155g   |       |
| 9mm f/8 Fish-eye Body Cap Lens        | £89   |       | Slimline lens in a body cap with 140° angle of view  |         |              |        | •       |            |         |            | 20             | n/a                | 56         | 12.8        | 30g    |       |
| 12mm f/2.0 ED                         | £739  | 5★    | A wideangle fixed lens for the Micro Four Thirds system  |         |              |        | •       |            |         |            | 20             | 46                 | 56         | 43          | 130g   |       |
| 12-40mm f/2.8 ED Pro                  | £899  |       | Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8                     |         |              |        | •       |            |         |            | 20             | 62                 | 69.9       | 84          | 382g   |       |
| 12-50mm f/3.5-6.3 ED EZ               | £349  |       | A weather-resistant zoom lens with manual or electronic zoom   |         |              |        | •       |            |         |            | 20             | 52                 | 57         | 83          | 211g   |       |
| 12-100mm f/4 IS ED Pro                | £1099 |       | High-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS                          |         |              | •      | •       |            |         |            | 15             | 72                 | 77.5       | 116.5       | 561g   |       |
| 15mm f/8 Body Cap Lens                | £69   |       | Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing             |         |              |        | •       |            |         |            | 30             | n/a                | 56         | 9           | 22g    |       |

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| CSC Lenses               |       |       |  | IMAGE STABILISATION | CANON M | MICRO-4THIRDS | SONY E | NIKON | FUJIFILM MOUNT | LEICA L | FULL FRAME | MIN FOCUS (CM) | FILTER THREAD (CM) | WIDTH (MM) | LENGTH (MM) | WEIGHT     |
|--------------------------|-------|-------|--|---------------------|---------|---------------|--------|-------|----------------|---------|------------|----------------|--------------------|------------|-------------|------------|
| LENS                     | RRP   | SCORE | SUMMARY  |                     |         |               |        |       | MOUNT          |         |            |                |                    |            |             | DIMENSIONS |
| 17mm f/1.8 MSC           | £450  | 5★    | Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing               |                     |         | •             |        |       |                |         |            | 25             | 46                 | 57         | 35          | 120g       |
| 17mm f/2.8 Pancake       | £300  | 4★    | Tiny wideangle pancake prime with reasonable optics  |                     |         | •             |        |       |                |         |            | 20             | 37                 | 57         | 22          | 71g        |
| 14-42mm f/3.5-5.6 II R   | £269  |       | A redesigned variation of the standard kit lens  |                     |         | •             |        |       |                |         |            | 25             | 37                 | 56.5       | 50          | 112g       |
| 14-42mm f/3.5-5.6 EZ     | £329  |       | Compact kit lens for Olympus PEN and OM-D models with powerzoom control                                |                     |         | •             |        |       |                |         |            | 20             | 37                 | 60.6       | 22.5        | 93g        |
| 14-150mm f/4-5.6 II      | £550  |       | High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance           |                     |         | •             |        |       |                |         |            | 50             | 58                 | 63.5       | 83          | 285g       |
| 25mm f/1.2 ED Pro        | £1099 |       | High-precision, high-speed optic with a special lens system construction for edge-to-edge sharpness    |                     |         | •             |        |       |                |         |            | 30             | 62                 | 70         | 87          | 410g       |
| 25mm f/1.8               | £370  |       | Compact prime lens with ultra-bright f/1.8 aperture  |                     |         | •             |        |       |                |         |            | 25             | 46                 | 57.8       | 42          | 137g       |
| 30mm f/3.5 ED Macro      | £249  |       | New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g          |                     |         | •             |        |       |                |         |            | 9.5            | 46                 | 57         | 60          | 128g       |
| 40-150mm f/2.8 ED Pro    | £1299 | 4★    | This powerful 80-300mm 35mm equivalent focal length lens offers amazing portability for this pro class |                     |         | •             |        |       |                |         |            | 70             | 72                 | 79.4       | 160         | 760g       |
| 40-150mm f/4-5.6 R       | £309  |       | This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length                            |                     |         | •             |        |       |                |         |            | 90             | 58                 | 63.5       | 83          | 190g       |
| 45mm f/1.8               | £279  | 5★    | Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing                |                     |         | •             |        |       |                |         |            | 50             | 37                 | 56         | 46          | 116g       |
| 60mm f/2.8 Macro         | £450  |       | High-precision macro lens that's dustproof and splashproof   |                     |         | •             |        |       |                |         |            | 19             | 46                 | 56         | 82          | 185g       |
| 75-300mm f/4.8-6.7 ED II | £499  |       | Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting                    |                     |         | •             |        |       |                |         |            | 90             | 58                 | 69         | 117         | 423g       |
| 75mm f/1.8 ED            | £799  | 5★    | Ultra-fast prime lens ideal for portraits and action shots   |                     |         | •             |        |       |                |         |            | 84             | 58                 | 64         | 69          | 305g       |
| 300mm f/4 IS Pro         | £2200 |       | Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS                |                     | •       | •             |        |       |                |         |            | 140            | 77                 | 92.5       | 227         | 1270g      |

| PANASONIC CSC                        |       |      |   |  |   |   |  |  |  |  |     |     |      |       |      |  |  |  |  |  |
|--------------------------------------|-------|------|---|--|---|---|--|--|--|--|-----|-----|------|-------|------|--|--|--|--|--|
| G 7-14mm f/4                         | £740  | 5★   | For a wideangle zoom, the overall level of resolution is very impressive                                |  |   | • |  |  |  |  | 25  | n/a | 70   | 83.1  | 300g |  |  |  |  |  |
| G 8mm Fisheye f/3.5                  | £730  |      | The world's lightest and smallest fisheye lens for an interchangeable-lens camera                       |  |   | • |  |  |  |  | 10  | 22  | 60.7 | 51.7  | 165g |  |  |  |  |  |
| DG 8-18mm f/2.8-4 ASPH Leica         | £1049 |      | Splashproof, dustproof and freezeproof ultra-wideangle zoom with premium optics                         |  |   | • |  |  |  |  | 23  | 67  | 73.4 | 88    | 315g |  |  |  |  |  |
| DG 12mm f/1.4 Leica Summilux ASPH    | £1199 | 4.5★ | Compact fast wideangle quality with excellent optics and built-in aperture ring                         |  |   | • |  |  |  |  | 20  | 62  | 70   | 70    | 335g |  |  |  |  |  |
| G 12-32mm f/3.5-5.6 MEGA OIS         | £270  |      | Very compact with a versatile zoom range and three aspherical lenses                                    |  | • | • |  |  |  |  | 20  | 37  | 55.5 | 24    | 70g  |  |  |  |  |  |
| G X 12-35mm f/2.8 OIS                | £1095 | 5★   | Fast, high-quality standard zoom for Micro Four Thirds cameras  |  | • | • |  |  |  |  | 25  | 58  | 67.6 | 73.8  | 305g |  |  |  |  |  |
| G X 12-35mm f/2.8 OIS II             | £880  |      | Updated fast standard zoom with matte-black finish and improved autofocus and aperture control          |  | • | • |  |  |  |  | 25  | 58  | 67.6 | 73.8  | 305g |  |  |  |  |  |
| G 12-60mm f/3.5-5.6 OIS ASPH         | £439  |      | Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design |  | • | • |  |  |  |  | 20  | 58  | 66   | 71    | 210g |  |  |  |  |  |
| DG 12-60mm f/2.8-4 OIS Leica         | £880  |      | Premium standard zoom with useful focal length range and weather-resistant construction                 |  | • | • |  |  |  |  | 20  | 62  | 68   | 86    | 320g |  |  |  |  |  |
| G 14mm f/2.5 II                      | £249  |      | Wideangle pancake lens which should suit landscape photographers  |  |   | • |  |  |  |  | 18  | 46  | 55.5 | 20.5  | 55g  |  |  |  |  |  |
| G 14-42mm II f/3.5-5.6 MEGA OIS      | £375  |      | Addition of two aspherical elements helps make this lens smaller than previous version                  |  | • | • |  |  |  |  | 20  | 46  | 56   | 49    | 110g |  |  |  |  |  |
| G X 14-42mm f/3.5-5.6 X PZ POWER OIS | £369  | 4★   | Powered zoom; impressive results in terms of both sharpness and chromatic aberration                    |  | • | • |  |  |  |  | 20  | 37  | 61   | 26.8  | 95g  |  |  |  |  |  |
| G 14-45mm f/3.5-5.6 MEGA OIS         | £189  |      | A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation                  |  | • | • |  |  |  |  | 30  | 52  | 60   | 60    | 195g |  |  |  |  |  |
| G 14-140mm f/3.5-5.6 POWER OIS       | £599  |      | Metal-bodied zoom featuring company's POWER OIS optical image stabiliser                                |  | • | • |  |  |  |  | 30  | 58  | 67   | 75    | 265g |  |  |  |  |  |
| DG 15mm f/1.7 Leica SUMMILUX         | £549  |      | High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion     |  |   | • |  |  |  |  | 20  | 46  | 36   | 57.5  | 115g |  |  |  |  |  |
| G 20mm f/1.7 ASPH II                 | £249  |      | Ultra-compact fast prime with excellent optics but slower autofocus than more modern options            |  |   | • |  |  |  |  | 20  | 46  | 25.5 | 63    | 100g |  |  |  |  |  |
| G 25mm f/1.7 ASPH                    | £159  | 4.5★ | Inexpensive fast normal prime for Micro Four Thirds   |  |   | • |  |  |  |  | 25  | 46  | 60.8 | 52    | 125g |  |  |  |  |  |
| DG 25mm f/1.4 Leica SUMMILUX         | £550  | 5★   | A fast-aperture fixed focal length standard lens from Leica   |  |   | • |  |  |  |  | 30  | 46  | 63   | 54.5  | 200g |  |  |  |  |  |
| G 30mm f/2.8 Macro MEGA OIS          | £300  | 3★   | Compact lens offering true-to-life magnification capability for better macro images                     |  | • | • |  |  |  |  | 10  | 46  | 58.8 | 63.5  | 180g |  |  |  |  |  |
| G 35-100mm f/4-5.6 ASPH MEGA OIS     | £300  |      | Telephoto zoom equivalent to 70-200mm on a 35mm camera  |  | • | • |  |  |  |  | 90  | 46  | 55.5 | 50    | 135g |  |  |  |  |  |
| G X 35-100mm f/2.8 Power OIS         | £1099 |      | Telephoto zoom with Nano Surface Coating technology for dramatic reduction of ghosting and flare        |  | • | • |  |  |  |  | 85  | 58  | 67.4 | 100   | 360g |  |  |  |  |  |
| G X 35-100mm f/2.8 Power OIS II      | £970  |      | Updated fast telephoto zoom with matte-black finish and improved autofocus and aperture control         |  | • | • |  |  |  |  | 85  | 58  | 67.4 | 100   | 360g |  |  |  |  |  |
| DG 42.5mm f/1.2 Leica DG OIS         | £1399 | 5★   | Mid-telephoto high-speed Leica DG Nocticon lens with 2 aspherical lenses and ultra-wide aperture        |  | • | • |  |  |  |  | 50  | 67  | 74   | 76.8  | 425g |  |  |  |  |  |
| G 42.5mm f/1.7 Power OIS             | £349  |      | Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect |  | • | • |  |  |  |  | 37  | 31  | 55   | 50    | 130g |  |  |  |  |  |
| DG 45mm f/2.8 OIS Macro Leica        | £539  |      | Tiny macro lens with 1:1 magnification and optical image stabilisation                                  |  | • | • |  |  |  |  | 15  | 46  | 63   | 62.5  | 225g |  |  |  |  |  |
| G 45-150mm f/4-5.6 MEGA OIS          | £280  | 4★   | Compact, lightweight telephoto zoom comprising 12 elements in nine groups                               |  | • | • |  |  |  |  | 90  | 52  | 62   | 73    | 200g |  |  |  |  |  |
| G X 45-175mm f/4-5.6 X PZ POWER OIS  | £400  | 4★   | A powered long-focal-length zoom lens   |  | • | • |  |  |  |  | 90  | 46  | 61.6 | 90    | 210g |  |  |  |  |  |
| G 45-200mm f/4-5.6 MEGA OIS II       | £380  |      | Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS        |  | • | • |  |  |  |  | 100 | 52  | 70   | 100   | 380g |  |  |  |  |  |
| G 100-300mm f/4-5.6 MEGA OIS         | £550  | 4★   | Long zoom lens offering optical image stabilisation   |  | • | • |  |  |  |  | 100 | 52  | 70   | 100   | 380g |  |  |  |  |  |
| G 100-300mm f/4-5.6 MEGA OIS II      | £570  | 4★   | Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS             |  | • | • |  |  |  |  | 100 | 52  | 70   | 100   | 380g |  |  |  |  |  |
| DG 100-400mm f/4-6.3 OIS Leica       | £1349 |      | Top-quality supertelephoto zoom with weathersealed construction and Dual IS support                     |  | • | • |  |  |  |  | 103 | 72  | 83   | 171.5 | 985g |  |  |  |  |  |

| SAMYANG CSC                  |      |      |   |  |  |   |   |   |   |   |   |    |     |      |      |      |
|------------------------------|------|------|---|--|--|---|---|---|---|---|---|----|-----|------|------|------|
| 7.5mm f/3.5 UMC fisheye MFT  | E253 |      | Fisheye manual focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting  |  |  | • |   |   |   |   |   | 9  | n/a | 48.3 | 60   | 197g |
| 8mm f/2.8 UMC fisheye II     | E249 |      | Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction |  |  | • | • | • |   |   |   | 30 | n/a | 60   | 64.4 | 290g |
| 12mm f/2 NCS CS              | E330 |      | Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras                       |  |  | • | • | • | • |   |   | 20 | 67  | 72.5 | 59   | 245g |
| 14mm f/2.8 FE AF             | E389 |      | Autofocus wideangle prime designed for Sony Alpha 7-series cameras                            |  |  |   |   | • |   |   | • | 20 | n/a | 85.5 | 97.5 | 505g |
| 21mm f/1.4 ED AS UMC CS      | E259 | 5★   | Manual-focus low-light lens for mirrorless cameras with APS-C or smaller-sized sensor         |  |  | • | • | • | • |   |   | 28 | 58  | 54.3 | 67.9 | 290g |
| 35mm f/1.2 ED AS UMC CS      | E359 |      | Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size                |  |  | • | • | • | • |   |   | 38 | 62  | 67.5 | 74.2 | 420g |
| 55mm f/2.8 FE AF             | E279 |      | Compact, lightweight, inexpensive autofocus prime lens for full-frame CSCs                    |  |  |   |   | • |   |   | • | 35 | 49  | 61.8 | 33   | 86g  |
| 50mm f/1.2 AS UMC CS         | E299 | 5★   | Fast telephoto prime that can produce stunning results with a super-shallow depth of field    |  |  | • | • | • | • |   |   | 50 | 62  | 67.5 | 74.5 | 380g |
| 50mm f/1.4 FE AF             | E499 | 4.5★ | Excellent value for money fast prime for full-frame Sony CSCs                                 |  |  |   |   | • |   | • | • | 45 | 67  | 73.5 | 97.7 | 585g |
| 300mm f/6.3 ED UMC CS Reflex | E249 |      | A compact reflex mirror lens dedicated for mirrorless compact system cameras                  |  |  | • | • | • | • |   |   | 90 | 58  | 73.7 | 64.5 | 320g |

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| CSC Lenses                            |       |       |   | IMAGE STABILISATION | CANON M | MICRO 4/3RDS | SONY E | NIKON | FUJIFILM X MOUNT | LEICA L | FULL FRAME | MM FOCUS (CM) | FILTER THREAD (MM) | WIDTH (MM) | LENGTH (MM) | WEIGHT |
|---------------------------------------|-------|-------|---|---------------------|---------|--------------|--------|-------|------------------|---------|------------|---------------|--------------------|------------|-------------|--------|
| LENS                                  | RRP   | SCORE | SUMMARY   |                     |         |              |        |       |                  |         |            |               |                    |            |             |        |
| SIGMA CSC                             |       |       |   |                     |         |              |        |       |                  |         |            |               |                    |            |             |        |
| 19mm f/2.8 DN   A                     | £189  |       | Metal-bodied high-performance wideangle prime lens  |                     |         | •            | •      |       |                  |         |            | 20            | 46                 | 60.8       | 45.7        | 150g   |
| 30mm f/1.4 DC DN   C                  | £300  | 4★    | A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4               |                     |         | •            | •      |       |                  |         |            | 30            | 52                 | 64.8       | 73          | 140g   |
| 30mm f/2.8 DN   A                     | £189  |       | Uses a high-quality double-sided aspherical lens for a performance that's worthy of Sigma's 'Art' line    |                     |         | •            | •      |       |                  |         |            | 30            | 46                 | 60.8       | 40.5        | 140g   |
| 60mm f/2.8 DN   A                     | £189  |       | Latest addition to Sigma's 'Art' range is a mid-range, high-performance telephoto lens with metal body    |                     |         | •            | •      |       |                  |         |            | 50            | 46                 | 60.8       | 55.5        | 190g   |
| SONY CSC                              |       |       |   |                     |         |              |        |       |                  |         |            |               |                    |            |             |        |
| NEW E 10-18mm f/4 OSS                 | £750  | 4★    | Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation                       | •                   |         | •            |        |       |                  |         |            | 25            | 62                 | 70         | 63.5        | 225g   |
| NEW FE 12-24mm f/4 G                  | £1700 |       | Weather-resistant super-wideangle zoom designed for Sony's full-frame mirrorless cameras                  |                     |         | •            |        |       | •                |         |            | 28            | n/a                | 87         | 117.4       | 565g   |
| E 16mm f/2.8                          | £220  | 4★    | Pancake lens for NEX system, with a circular aperture and Direct Manual Focus                             |                     |         | •            |        |       |                  |         |            | 24            | 49                 | 62         | 22.5        | 67g    |
| NEW FE 16-35mm f/2.8 GM               | £2300 |       | Premium G Master-series fast wideangle zoom with weather-resistant construction                           |                     |         | •            |        |       |                  |         |            | 28            | 82                 | 88.5       | 121.6       | 680g   |
| FE 16-35mm f/4 ZA OSS Vario-Tessar T* | £1289 | 5★    | Zeiss full-frame wideangle zoom lens  | •                   |         | •            |        |       |                  |         | •          | 28            | 72                 | 78         | 98.5        | 518g   |
| E 16-50mm f/3.5-5.6 PZ OSS            | £299  |       | Compact lens with Power Zoom, ED glass and Optical SteadyShot image stabilisation                         | •                   |         | •            |        |       |                  |         |            | 25            | 40.5               | 64.7       | 29.9        | 116g   |
| E 16-70mm f/4 ZA OSS Vario-Tessar T*  | £839  |       | A lightweight, versatile mid-range zoom with a constant f/4 aperture                                      | •                   |         | •            |        |       |                  |         |            | 35            | 55                 | 66.6       | 75          | 308g   |
| E 18-55mm f/3.5-5.6 OSS               | £270  |       | Optical SteadyShot, said to be silent during movie capture, and a circular aperture                       | •                   |         | •            |        |       |                  |         |            | 25            | 49                 | 62         | 60          | 194g   |
| E 18-105mm f/4 G PZ OSS               | £499  |       | Sony G lens for E-mount cameras with a constant f/4 aperture  | •                   |         | •            |        |       |                  |         |            | 45            | 72                 | 78         | 110         | 427g   |
| E 18-200mm f/3.5-6.3 OSS LE           | £489  |       | Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens               | •                   |         | •            |        |       |                  |         |            | 50            | 62                 | 68         | 98          | 460g   |
| E 18-200mm f/3.5-6.3 PZ OSS           | £999  |       | Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies                  | •                   |         | •            |        |       |                  |         |            | 30            | 67                 | 93.2       | 99          | 649g   |
| E 20mm f/2.8                          | £309  |       | Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras                  |                     |         | •            |        |       |                  |         |            | 20            | 49                 | 62.6       | 20.4        | 69g    |
| E 24mm f/1.8 ZA Sonnar T*             | £839  |       | Top-quality Carl Zeiss optic ideally suited to the NEX-7  |                     |         | •            |        |       |                  |         |            | 16            | 49                 | 63         | 65.6        | 225g   |
| FE 24-240mm f/3.5-6.3 OSS             | £929  |       | Ideal for travel, landscapes and more, with built-in stabilisation. Also dust and moisture resistant      | •                   |         | •            |        |       |                  |         | •          | 50            | 72                 | 80.5       | 118.5       | 780g   |
| FE 24-70mm f/2.8 GM                   | £1799 | 5★    | This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results           |                     |         | •            |        |       |                  |         | •          | 38            | 82                 | 87.6       | 136         | 886g   |
| FE 24-70mm f/4 ZA OSS Vario-Tessar T* | £1049 |       | Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation          | •                   |         | •            |        |       |                  |         | •          | 40            | 67                 | 73         | 94.5        | 426g   |
| FE 28mm f/2                           | £419  |       | This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness           |                     |         | •            |        |       |                  |         | •          | 29            | 49                 | 64         | 60          | 200g   |
| FE 28-70mm f/3.5-5.6 OSS              | £449  |       | Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range                    | •                   |         | •            |        |       |                  |         | •          | 30            | 55                 | 72.5       | 83          | 295g   |
| FE 28-135mm PZ f/4 G OSS              | £2379 |       | High-performance G-Series standard zoom lens, constant f/4 aperture, for high-quality moviemaking         | •                   |         | •            |        |       |                  |         | •          | 95            | 95                 | 162.5      | 105         | 1215g  |
| E 30mm f/3.5 Macro                    | £219  |       | A macro lens for the NEX Compact System Cameras   |                     |         | •            |        |       |                  |         |            | 9             | 49                 | 62         | 55.5        | 138g   |
| FE 35mm f/1.4 ZA Distagon T*          | £1559 |       | Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture  | •                   |         | •            |        |       |                  |         | •          | 30            | 72                 | 73         | 94.5        | 630g   |
| E 35mm f/1.8 OSS                      | £399  |       | Lightweight versatile prime with Optical SteadyShot image stabilisation                                   | •                   |         | •            |        |       |                  |         |            | 30            | 49                 | 62.2       | 45          | 155g   |
| FE 35mm f/2.8 ZA Sonnar T*            | £699  |       | When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver                   |                     |         | •            |        |       |                  |         | •          | 35            | 49                 | 61.5       | 36.5        | 120g   |
| E 50mm f/1.8 OSS                      | £219  |       | A handy, low-price portrait lens for the NEX range  | •                   |         | •            |        |       |                  |         |            | 39            | 49                 | 62         | 62          | 202g   |
| FE 50mm f/1.4 ZA Planar T*            | £1500 | 5★    | Optically stunning premium fast prime, but huge and heavy   |                     |         | •            |        |       |                  |         | •          | 45            | 72                 | 83.5       | 108         | 778g   |
| FE 50mm f/1.8                         | £240  |       | Features a new optical design with a single aspherical element  |                     |         | •            |        |       |                  |         | •          | 45            | 49                 | 68.6       | 59.5        | 186g   |
| FE 50mm f/2.8 Macro                   | £500  |       | Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing                      |                     |         | •            |        |       |                  |         | •          | 16            | 55                 | 70.8       | 71          | 236g   |
| FE 55mm f/1.8 ZA Sonnar T*            | £849  |       | 35mm full-frame prime lens with wide aperture allowing good images indoors or in low light                |                     |         | •            |        |       |                  |         | •          | 50            | 49                 | 64.4       | 70.5        | 281g   |
| E 55-210mm f/4.5-6.3 OSS              | £289  |       | Lightweight telephoto zoom lens for the NEX range   | •                   |         | •            |        |       |                  |         |            | 100           | 49                 | 63.8       | 108         | 345g   |
| FE 70-200mm f/4 G OSS                 | £1359 | 4★    | G-series telephoto zoom lens, dust and water resistant, with built-in image stabilisation                 | •                   |         | •            |        |       |                  |         | •          | 100           | 72                 | 80         | 175         | 840g   |
| FE 70-200mm f/2.8 GM OSS              | £2500 | 5★    | Compact, lightweight telephoto zoom lens for full-frame E-mount bodies                                    | •                   |         | •            |        |       |                  |         | •          | 100           | 72                 | 80         | 175         | 840g   |
| FE 70-300mm f/4.5-5.6 G OSS           | £1150 |       | Sony has added this lens to its growing range   | •                   |         | •            |        |       |                  |         | •          | 90            | 72                 | 84         | 143.5       | 854g   |
| FE 85mm f/1.8                         | £550  | 4★    | Relatively inexpensive portrait lens includes dust and moisture resistant construction                    |                     |         | •            |        |       |                  |         | •          | 80            | 67                 | 78         | 82          | 371g   |
| FE 85mm f/1.4 GM                      | £1889 |       | Stunning image quality from Sony's premium 'G Master' portrait lens                                       |                     |         | •            |        |       |                  |         | •          | 80            | 77                 | 89.5       | 107.5       | 820g   |
| FE 90mm f/2.8 Macro G OSS             | £1049 | 4★    | Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras                            | •                   |         | •            |        |       |                  |         |            | 28            | 62                 | 79         | 130.5       | 602g   |
| FE 100mm f/2.8 STF GM OSS             | £1700 |       | Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh        | •                   |         | •            |        |       |                  |         | •          | 57            | 72                 | 85.2       | 118.1       | 700g   |
| FE 100-400mm f/4.5-5.6 GM OSS         | £2500 |       | Premium optically-stabilised, weathersealed telezoom designed to match the Alpha 9                        | •                   |         | •            |        |       |                  |         | •          | 98            | 77                 | 93.9       | 205         | 1395g  |
| TAMRON CSC                            |       |       |   |                     |         |              |        |       |                  |         |            |               |                    |            |             |        |
| 14-150mm f/3.5-5.8 Di III             | £370  | 4★    | The first Micro Four Thirds lens from Tamron for compact mirrorless interchangeable-lens cameras          |                     |         | •            |        |       |                  |         |            | 50            | 52                 | 63.5       | 80.4        | 285g   |
| 18-200mm f/3.5-6.3 Di III VC          | £390  |       | Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation | •                   | •       | •            |        |       |                  |         |            | 50            | 62                 | 68         | 96.7        | 460g   |
| TOKINA CSC                            |       |       |   |                     |         |              |        |       |                  |         |            |               |                    |            |             |        |
| NEW Firin 20mm f/2 FE MF              | £800  |       | Fast wideangle prime for full-frame Sony mirrorless cameras, with manual focus and aperture ring          |                     |         | •            |        |       |                  |         | •          | 28            | 62                 | 69         | 81.5        | 490g   |
| ZEISS CSC                             |       |       |   |                     |         |              |        |       |                  |         |            |               |                    |            |             |        |
| Touit 12mm f/2.8 Distagon T*          | £959  | 5★    | Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance         |                     |         | •            |        | •     |                  |         |            | 18            | 67                 | 82         | 68          | 270g   |
| Batis 18mm f/2.8                      | £990  |       | The Batis range is for mirrorless full-frame system cameras from Sony                                     |                     |         | •            |        |       |                  |         | •          | 25            | 77                 | 78         | 95          | 330g   |
| Loxia 21mm f/2                        | £1230 |       | Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras                     |                     |         | •            |        |       |                  |         | •          | 25            | 52                 | 62         | 72          | 394g   |
| Batis 25mm f/2                        | £980  | 5★    | A wideangle lens for Sony full-frame users offering unrivalled quality                                    |                     |         | •            |        |       |                  |         | •          | 20            | 67                 | 81         | 92          | 355g   |
| Touit 32mm f/1.8 Planar T*            | £700  | 4.5★  | Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras           |                     |         | •            |        | •     |                  |         |            | 23            | 52                 | 72         | 76          | 200g   |
| Loxia 35mm f/2                        | £1015 |       | Small wideangle manual focus prime intended for Sony Alpha 7 users  |                     |         | •            |        |       |                  |         | •          | 30            | 52                 | 62         | 59          | 340g   |
| Loxia 50mm f/2                        | £740  |       | Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users                        |                     |         | •            |        |       |                  |         | •          | 45            | 52                 | 62         | 59          | 320g   |
| Touit 50mm f/2.8 Planar T*            | £589  |       | Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens     |                     |         | •            |        | •     |                  |         |            | 15            | 52                 | 75         | 91          | 290g   |
| Batis 85mm f/1.8                      | £909  | 5★    | A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series        | •                   |         | •            |        |       |                  |         | •          | 80            | 67                 | 78         | 105         | 475g   |
| Loxia 85mm f/2.4                      | £1199 |       | A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series                        |                     |         | •            |        |       |                  |         | •          | 80            | 52                 | 62.5       | 108         | 594g   |
| Batis 135mm f/2.8                     | £1749 | 5★    | Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless            | •                   |         | •            |        |       |                  |         | •          | 87            | 67                 | 84         | 120         | 614g   |



## Digital Photography

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| CANON 17 - 55mm F2.8 EF S ISM WITH HOOD.....            | MINT £499.00              |
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| CANON 18 - 135mm F3.5/5.6 EF-S IMAGE STABILIZER.....    | MINT £235.00              |
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| CANON 24 - 85mm F3.5/4.5 USM WITH HOOD (SILVER).....    | MINT-BOXED £175.00        |
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| CANON 70 - 300mm F4.5/5.6 USM IMAGE STABILIZER.....     | MINT £299.00              |
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| CANON EF 1.4X EXTENDER MK I.....                          | MINT-BOXED £129.00 |
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| KENCO TELEPLUS PRO 300 DEX 1.4 TELECONVERTER.....         | MINT-CASED £95.00  |
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| SIGMA 50 - 150mm F2.8 EX APO HSM AF-DC MK II.....         | MINT- £325.00      |
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| CONTAX ARIA BODY.....                               | EXC++ £179.00      |
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| CONTAX 45mm F2.8 TESSAR T1 PANCAKE LENS + HOOD..... | MINT £195.00       |
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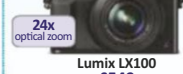
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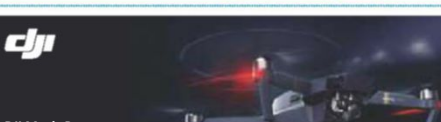
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| <b>Olympus</b> 12-40mm F2.8 M.Zuiko.....                   | E++ £549                |
| 12mm F2 ED M.Zuiko.....                                    | E++ / Mint- £439 - £449 |
| 14-42mm F3.5-5.6 EZ M.Zuiko.....                           | Mint- £129              |
| 17mm f1.8 M.Zuiko Black.....                               | Mint- £289 - £299       |
| 40-150mm F2.8 M.Zuiko Pro.....                             | E++ £949                |
| 40-150mm F4-5.6 R ED M.Zuiko.....                          | E++ £89                 |
| 45mm F1.8 M.Zuiko.....                                     | Mint- £119 - £139       |
| 60mm F2.8 ED Macro M.Zuiko.....                            | E- £199                 |
| 75mm F1.8 ED Black M.Zuiko.....                            | E++ £529                |
| 75mm F1.8 ED Silver M.Zuiko.....                           | Mint- £549              |
| MC-14 1.4x Teleconverter.....                              | Mint- £219              |
| <b>Samyang</b> 16mm T2.2 VFD.....                          | Mint- £239              |
| 21mm F1.4 ED AS UMC CSC.....                               | Mint- £199              |

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#### Sony E-Mount Lenses

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| 16-35mm F4.2 ZA OSS.....         | E++ £799                |
| 18-200mm F3.5-6.3 OSS LE.....    | E++ £399                |
| 18-55mm F3.5-5.6 OSS.....        | E+ / E++ £79            |
| 28-70mm F3.5-5.6 FE OSS.....     | E++ / Mint- £239 - £259 |
| 35mm F2.8 FE ZA.....             | E- £399                 |
| 50mm F1.2 AS UMC CS Samyang..... | Mint- £229              |
| 50mm F1.8 OSS.....               | Mint- £189              |

#### Canon EOS Lenses

|   |                             |
|---|-----------------------------|
| 10-24mm F3.5-4.5 Di II LD Tamron.....   | Mint- £259                  |
| 11-16mm F2.8 DX ATX Tokina.....         | Mint- £279 - £299           |
| 11-24mm F4 L USM.....                   | E++ £2,349                  |
| 14mm F2.8 L USM II.....                 | E+ / Mint- £899 - £989      |
| 15-85mm F3.5-5.6 IS USM.....            | E- £379                     |
| 15mm F2.8 EF Fisheye.....               | E++ £449                    |
| 16-28mm F2.8 DX ATX FX Tokina.....      | E++ £249                    |
| 16-35mm F2.8 L USM MKII.....            | E++ / Mint- £849 - £1,089   |
| 17-40mm F4 L USM.....                   | E++ £379 - £399             |
| 17-85mm F3.5-5.6 IS USM.....            | As Seen £89                 |
| 18-135mm F3.5-5.6 IS.....               | E++ £229                    |
| 18-55mm F3.5-5.6 EFS.....               | E++ £59                     |
| 18-55mm F3.5-5.6 IS STM.....            | E++ £79                     |
| 18mm F3.5 ZE Zeiss.....                 | E++ £699                    |
| 21mm F2.8 ZE Zeiss.....                 | E+ / E++ £849 - £989        |
| 24-105mm F4 L IS USM.....               | Exc / E++ £329 - £429       |
| 24-70mm F2.8 L USM.....                 | E+ / E++ £499 - £599        |
| 24-70mm f2.8 L USM II.....              | Mint- £1,449                |
| 24-70mm F4 L IS USM.....                | E++ / Mint- £1,449 - £1,599 |
| 24mm F1.4 L USM MKII.....               | E++ / Mint- £1,099 - £1,149 |
| 24mm F3.5 L TSE.....                    | E+ / E++ £599 - £649        |
| 25mm F2 ZE Zeiss.....                   | E++ £949                    |
| 28-300mm F3.5-6.3 Di VC PZD Tamron..... | Mint- £249                  |
| 28-300mm F3.5-6.3 XR Di Tamron.....     | E- £89                      |
| 28-80mm F2.8-4 L USM.....               | E- £349                     |
| 28-90mm F4-5.6 USM II.....              | E- £39                      |
| 35-80mm F4-5.6 EF.....                  | E- £25                      |

|                                      |                         |
|--------------------------------------|-------------------------|
| 40mm F2 Ultram SLII Voigtlander..... | Mint- £299              |
| 45mm F2.8 TS-E.....                  | Exc / E++ £549 - £649   |
| 50mm F1.4 USM.....                   | E++ / Mint- £199 - £239 |
| 50mm F1.4 ZE Zeiss.....              | E+ / E++ £389 - £429    |
| 50mm F1.8 EF Mk1.....                | E++ £129                |
| 55-250mm F4-5.6 EFS IS.....          | E++ £99                 |
| 55-250mm F4-5.6 EFS IS II.....       | E++ £109                |
| 55-250mm F4-5.6 IS STM.....          | Mint- £129              |

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|---|-----------------------------|
| 60mm F2.8 EFS Macro .....                               | E++ £249 - £279             |
| 70-200mm F2.8 L IS USM .....                            | E+ £749                     |
| 70-200mm F2.8 L IS USM II .....                         | E++ / Mint- £1,399 - £1,489 |
| 70-200mm F2.8 L USM .....                               | E++ £549                    |
| 70-200mm F4 L IS USM .....                              | E++ £749                    |
| 70-300mm F4-5.6 Di Tamron .....                         | E++ £59                     |
| 70-300mm F4-5.6 EF III .....                            | E- £49                      |
| 70-300mm F4-5.6 IS USM .....                            | E+ / E++ £199               |
| 70-300mm F4-5.6 L IS USM .....                          | E++ £789                    |
| 70-300mm F4.5-5.6 DO IS USM .....                       | E++ £349                    |
| 75-300mm F4-5.6 EF III .....                            | Mint- £99                   |
| 85mm F1.4 ZE Zeiss .....                                | E++ £649                    |
| 8mm F3.5 Aspherical IF MC Samyang .....                 | E++ £169                    |
| 90mm F2.8 SP AF Macro Tamron E+ / E++ .....             | £159 - £179                 |
| 90mm F2.8 SP Di Macro Tamron .....                      | E++ £219                    |
| 90mm f2.8 TSE Shift .....                               | E++ £789                    |
| Case for : 500mm F4 L IS USM .....                      | Mint- £149                  |
| 100-400mm F4.5-5.6 L IS USM .....                       | E- £649                     |
| 100-400mm F4.5-5.6L IS II USM .....                     | E- £1,349                   |
| 100mm F2 Makro Milvus ZE Zeiss .....                    | Mint- £1,049                |
| 100mm F2.8 L Macro IS USM .....                         | Mint- £599                  |
| 100mm F2.8 USM Macro .....                              | E++ £259 - £299             |
| 200-400mm f4 L IS USM with Internal 1.4x Extender ..... | E++ / Mint- £9,499          |
| Lens .....  | E++ £399                    |
| 200mm F2.8 L USM II .....                               | E++ £599                    |
| 300mm F2.8 ATX SD Tokina .....                          | E++ £4,489                  |
| 300mm F2.8 L IS USM MKII .....                          | E+ / E++ £599 - £689        |
| 300mm F4 L IS USM .....                                 | Exc £389                    |
| 400mm F2.8 L USM .....                                  | E- £2,499                   |
| 400mm F4 DO IS II USM .....                             | Mint- £5,949                |
| 400mm F4 DO IS USM .....                                | E+ £2,379 - £2,399          |
| 400mm F5.6 L USM .....                                  | E++ £729                    |
| 500mm F4 L IS USM .....                                 | E+ £3,499 - £3,599          |
| 600mm F4 L USM .....                                    | E- £2,849                   |

#### Sigma - Canon EOS Fit

|                                      |                      |
|--------------------------------------|----------------------|
| 10-20mm F3.5 EX DC HSM.....          | E++ £259             |
| 10-20mm F4-5.6 DC HSM.....           | E+ / E++ £149 - £259 |
| 12-24mm F4.5-5.6 EX DG HSM MKII..... | E++ £349 - £389      |
| 14mm F2.8 EX HSM.....                | As Seen £149         |
| 18-35mm F3.5-4.5 AF.....             | Unused £79           |
| 28-70mm F2.8 EX DG.....              | As Seen £59          |
| 30mm F1.4 EX DC HSM A.....           | E++ £279             |
| 35mm F1.4 DG HSM A.....              | E++ £449             |
| 50-500mm F4-6.3 APO DG HSM.....      | E++ £399             |
| 80-400mm F4.5-5.6 APO OS.....        | As Seen £199         |
| 105mm F2.8 EX DG Macro.....          | E- £159              |
| 150-500mm F5-6.3 APO DG OS HSM.....  | E++ £449             |
| 170-500mm F5-6.3 APO.....            | E- £199              |
| 180mm F3.5 EX Macro APO.....         | E++ £349             |
| 300mm F2.8 APO DG HSM.....           | E++ £1,289 - £1,499  |

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| Fuji X-E2 Black Body Only..... | E++ £299                |
| X-E2s Black Body Only.....     | Mint- £399              |
| X-Pro2 Body Only.....          | E++ £999                |
| X-T1 Handgrip Small.....       | E++ £49                 |
| X-T10 Black Body Only.....     | E+ / Mint- £309 - £339  |
| X-T10 Silver Body Only.....    | E++ / Mint- £309 - £329 |

#### Olympus E-M1 Black Body + HLD-7 Grip

|                                 |                 |
|---------------------------------|-----------------|
| E-P2 Black Body Only.....       | E++ £489 - £499 |
| E-PL5 Black Body Only.....      | E- £69          |
| E-M5 Black Body + RRS Grip..... | E++ £149        |
| E-M5 Black Body Only.....       | E++ £279        |
| E-M5 Black Body Only.....       | E+ £229         |
| E-M5 Silver Body Only.....      | E+ £239         |

|                               |          |
|-------------------------------|----------|
| Pen-F Black + ECG-4 Grip..... | E++ £729 |
|-------------------------------|----------|

|  |                           |
|--|---------------------------|
| <b>Panasonic</b> GX800 Silver + 12-32mm..... | E++ £339                  |
| DMW-GGL2SE-K Ever Ready Case.....            | Mint- £19                 |
| G1 Body Only.....                            | As Seen / E+ £49 - £59    |
| GF-1 Body Only.....                          | E- £55                    |
| GF-3 + 14-42mm.....                          | E++ £149                  |
| GF-3 Black Body.....                         | E- £89                    |
| GF-5 Body Only.....                          | E+ / E++ £69 - £79        |
| GH-3 Body + Grip.....                        | E- £399                   |
| GH-3 Body Only.....                          | E++ £379                  |
| GH4 Body Only.....                           | E- £859                   |
| GX7 Body Only.....                           | As Seen / E++ £199 - £249 |

#### Digital SLR Cameras

|   |                          |
|---|--------------------------|
| <b>Canon</b> EOS 1D MkII Body Only..... | As Seen £199             |
| EOS 1D MKIV Body Only.....              | E+ / E++ £949 - £1,479   |
| EOS 300D + 18-55mm.....                 | E- £99                   |
| EOS 300D + BG-E1 Grip.....              | As Seen £49              |
| EOS 300D Body Only.....                 | As Seen £39              |
| EOS 350D + 18-55mm.....                 | E- £99                   |
| EOS 40D Body Only.....                  | E- £89                   |
| EOS 450D Body Only (IR Converted).....  | As Seen £159             |
| EOS 5D MkII Body + BG-E6 Grip.....      | E- £789                  |
| EOS 5D MkIII Body Only.....             | E+ / E++ £1,449 - £1,599 |
| EOS SDS Body Only.....                  | Mint- £2,289             |
| EOS 6D Body Only.....                   | E+ / E++ £869 - £949     |
| EOS 70D Body Only.....                  | E++ £579                 |
| EOS 7D MkII Body Only.....              | E++ £949                 |

|                                       |                             |
|---------------------------------------|-----------------------------|
| <b>Nikon</b> D100 + MB-D100 Grip..... | As Seen £79                 |
| D200 Body Only.....                   | Exc / E++ £99 - £149        |
| D2X Body Only.....                    | As Seen / E+ £199 - £299    |
| D300 Body Only.....                   | E- £199                     |
| D300S Body Only.....                  | E- £279                     |
| D4 Body Only.....                     | Exc / E+ £1,799 - £2,289    |
| D4S Body Only.....                    | E++ / Mint- £3,099 - £3,289 |
| D500 Body Only.....                   | Mint- £1,499 - £1,579       |
| D5200 Body Only.....                  | E++ £249                    |
| D60 Body Only.....                    | E- £89                      |
| D70 Body Only.....                    | E- £79                      |
| D7000 Body Only.....                  | E++ / Mint- £299 - £389     |
| D750 Body Only.....                   | Mint- £1,349                |
| D80 Body + MB-D80 Grip.....           | E+ £129                     |
| D80 Body Only.....                    | E+ £119                     |
| D800 Body Only.....                   | E++ £1,649                  |
| D810 Body Only.....                   | E++ / Mint- £2,049          |
| MB-D10 Grip.....                      | E- £89                      |

|                                       |          |
|---------------------------------------|----------|
| <b>Olympus</b> E3 + HLD4 Grip.....    | E++ £249 |
| E3 Body Only.....                     | E++ £219 |
| E30 Body (Infra Red) + HLD4 Grip..... | E++ £199 |
| E410 + 14-42mm.....                   | E+ £129  |
| E620 + 14-42mm + 40-150mm.....        | E++ £339 |

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| H4D + Prism (50MP).....            | E++ £5,849 - £6,499         |
| H3DII Complete (39MP).....         | E++ £3,900                  |
| H2 Body + Finder + 80mm F2.8.....  | E++ £1,749                  |
| H2 Body + P20 Back.....            | E- £1,499                   |
| H2 Body + Prism + Mag.....         | E++ £1,250                  |
| H1 Body Only.....                  | E+ / E++ £449 - £499        |
| 28mm F4 HCD.....                   | E++ / Mint- £1,989 - £2,450 |
| 35-90mm F4-5.6 HC.....             | E++ / Mint- £3,549 - £3,550 |
| 50-110mm F3.5-4.5 HC.....          | E+ £1,099 - £1,299          |
| 50mm F3.5 HC.....                  | E- £1,199                   |
| 120mm F4 HC Macro.....             | Exc / E++ £899 - £1,489     |
| 150mm F3.2 HC.....                 | E- £939                     |
| 300mm F4.5 HC.....                 | E++ £1,950                  |
| 1.5x HTS Tilt/Shift Converter..... | Mint- £2,445                |

#### Hasselblad V Series Lenses

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| 40mm F4 C* BLACK.....    | E+ £549                 |
| 50mm F4 CF FLE.....      | Mint- £799              |
| 50mm F4 CF FLE.....      | E++ / Mint- £899        |
| 120mm F4 C CF Macro..... | E++ £549                |
| 120mm F4 CFE Macro.....  | E++ £999                |
| 150mm F4 C Black.....    | As Seen / E+ £99 - £149 |
| 150mm F4 CF.....         | E+ / E++ £299 - £399    |
| 160mm F4.8 CB.....       | E- £349                 |
| 250mm F5.6 C Chrome..... | Exc / E+ £99 - £299     |
| 250mm F5.6 Chrome.....   | As Seen £99             |

|                                    |                      |
|------------------------------------|----------------------|
| 500mm F8 C Black.....              | E++ £399             |
| linear Mirrorount 40185.....       | E++ £129             |
| 1.4x PC Mutar shift Converter..... | E++ £399             |
| 2x Mutar Converter.....            | E+ / E++ £199 - £249 |

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#### Leica M Lenses

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| 18mm F3.8 Asph M Black.....        | E++ £1,549                 |
| 21mm F1.4 Asph M Black 6bit.....   | E++ £3,489                 |
| 21mm F2.8 Asph M Black.....        | E++ £1,249                 |
| 21mm F2.8 M Black.....             | Exc / E++ £749 - £939      |
| 24mm F2.8 Asph M Black.....        | Exc / E++ £949 - £1,199    |
| 28/35/50 F4 Tri Elmar.....         | E++ £2,249                 |
| 28mm F2.8 Asph M Black.....        | E++ £1,099                 |
| 28mm F2.8 M Black.....             | E++ £699 - £899            |
| 35mm F1.4 Asph M Black.....        | E++ £2,499                 |
| 35mm F2.4 Asph M Chrome 6bit.....  | Mint- £1,149               |
| 35mm F2.5 M Black 6bit + Hood..... | E++ £749                   |
| 35mm F3.5 Chrome.....              | Exc £299                   |
| 50mm F1.0 M Black.....             | Mint- £4,499               |
| 50mm F1.4 M Black.....             | E++ £1,299                 |
| 50mm F2 Black.....                 | E- £599                    |
| 50mm F2 M Black.....               | E- £549                    |
| 50mm F2.4 M Black 6bit.....        | Mint- £999                 |
| 50mm F2.8 Elmar.....               | E- £249                    |
| 65mm F3.5 Elmar.....               | E+ / Mint- £199 - £349     |
| 75mm F2.4 M Black 6bit + Hood..... | Mint- £1,099 - £1,149      |
| 75mm F2.5 Black 6 BIT.....         | E+ / E++ £659 - £749       |
| 75mm F2.5 M Black 6bit.....        | E++ £699                   |
| 90mm F2 Apo M Black.....           | E+ / Mint- £1,799 - £2,099 |
| 90mm F2 Apo M Black 6bit.....      | Mint- £1,899               |
| 90mm F2 Chrome.....                | E+ / E++ £599              |
| 90mm F2 M Black.....               | E+ / E++ £749 - £949       |
| 90mm F2.8 Black.....               | As Seen £149 - £199        |
| 90mm F4 Macro M Set 6bit.....      | E++ £1,599 - £1,649        |

#### Leica R Lenses

|                               |                          |
|-------------------------------|--------------------------|
| 24mm F2.8 ROM.....            | E+ £749                  |
| 28-90mm F2.8-4.5 ROM.....     | E++ £2,699               |
| 35-70mm F3.5 R Japan.....     | E- £229                  |
| 60mm F2.8 Macro ROM.....      | E++ £799                 |
| 60mm F2.8 R 3cam Macro.....   | E- £349                  |
| 60mm F2.8 R Macro + Tube..... | Exc £249                 |
| 80-200mm F4 ROM.....          | E+ / Mint- £699 - £1,089 |
| 80-200mm F4.5 R 3cam.....     | E++ £1,719               |
| 90mm F2.8 R 3cam.....         | E- £249                  |
| 105-280mm F4.2 Vario ROM..... | E- £2,389                |
| 135mm F2.8 R 3cam.....        | E- £1,449                |
| 135mm F2.8 R 2cam.....        | As Seen / E++ £95 - £199 |
| 180mm F2.8 R 2cam.....        | E++ £249 - £279          |
| 180mm F2.8 R 3cam.....        | E+ / E++ £299 - £499     |
| 180mm F2.8 ROM.....           | E- £949                  |
| 250mm F4 R 2cam.....          | E- £199                  |
| 250mm F4 R 3cam.....          | E++ £179 - £259          |
| 1.4x Apo Extender R.....      | E++ £299                 |

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| 17-35mm F2.8-4.0 EX Sigma.....         | E++ £119                |
| 18-250mm F3.5-6.3 DT.....              | E++ £279                |
| 24-70mm F2.8 Di VC USD Tamron.....     | Mint- £499 - £539       |
| 24mm F1.4 ED AS UMC Samyang.....       | E++ £329                |
| 28mm F1.8 Asph Sigma.....              | Exc £139                |
| 35mm F1.4 AS UMC Samyang.....          | E++ £279                |
| 50mm F1.4 AF.....                      | E++ £159 - £179         |
| 50mm F1.8 DT.....                      | E+ / E++ £45 - £59      |
| 55-200mm F4-5.6 DT.....                | E+ / E++ £49 - £59      |
| 55-200mm F4-5.6 DT SAM.....            | E++ £259                |
| 55-300mm F4-5.6 DT SAM.....            | Mint- £189              |
| 60mm F2 Di II (f) Macro Tamron.....    | New £269                |
| 70-300mm F4-5.6 Di Tamron.....         | E+ / E++ £399 - £49     |
| 70-300mm F4.5-5.6 AF.....              | E- £59                  |
| 70-300mm F4.5-5.6 G SSM.....           | E++ £449                |
| 70-400mm F4-5.6 G SSM II.....          | Mint- £1,389            |
| 75-300mm F4.5-5.6 AF.....              | E++ £89                 |
| 85mm F1.4 ZA.....                      | E++ / Mint- £819 - £849 |
| 85mm F2.8 SAM.....                     | Mint- £125              |
| 100mm F2.8 D Macro.....                | E++ £389                |
| 100mm F3.5 Macro Cosina.....           | E- £69                  |

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14mm F2.8 AFD ..... E+ £625  
16-35mm F4 G AFS ED VR ..... E++ £689  
16-80mm F2.8-4 E VR N ..... Mint- £699 - £739  
16-85mm F3.5-5.6 G ED VR AFS DX ..... E+ / E++ £239 - £279  
16mm F2.8 D AF Fisheye ..... E++ £449  
17-55mm F2.8 G AFS DX IFED ..... E+ £359  
18-105mm F3.5-4.5 G AFS ED DX VR ..... E++ / Mint- £129 - £139  
18-140mm F3.5-5.6 AF-S G ED VR DX ..... Mint- £259  
18-35mm F3.5-4.5 AFD ..... E++ £229 - £239  
18-55mm F3.5-5.6 G AFS VR ..... E++ £79  
18-55mm F3.5-5.6 G AF-P DX ..... Mint- £59  
18-55mm F3.5-5.6 G AFS II ..... E+ / E++ £59  
18-55mm F3.5-5.6 G AFS VR II ..... Mint- £79  
18-70mm F3.5-4.5 G AFS ED DX ..... E++ £99  
18mm F2.8 AFD ..... E++ £589  
24-120mm F3.5-5.6 ED AFD ..... Exc / E++ £99 - £159  
24-120mm F4 AFS G ED VR ..... Exc £389  
24-70mm F2.8 G AFS ED ..... E+ £749  
24-70mm F3.5-5.6 IX ..... E+ £39  
24mm F2.8 AFD ..... E++ £229  
24mm F3.5 ED PC-E ..... E+ / E++ £899 - £1,089  
28-100mm F3.5-5.6 AFG ..... E++ £59  
28-105mm F3.5-4.5 AFD ..... E++ £149  
28-70mm F2.8 AFS ..... E+ £399  
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28mm F2.8 AFD ..... E++ £179

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58mm F1.4 G AFS ED ..... E++ £1,149  
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70-180mm F4.5-5.6 AFD Micro ..... E++ £849  
70-200mm F2.8 G AFS ED VR II ..... E+ / Mint- £1,279 - £1,349  
70-300mm F4-5.6 AFG ..... E++ £59  
70-300mm F4-5.6 ED AFD ..... E++ £129  
75-240mm F4.5-5.6 AFD ..... E++ £55  
85mm F1.4 G AFS ..... E++ £979  
85mm F1.8 AF-S G ..... Mint- £319  
85mm F3.5 G AFS Micro VR DX ..... E+ £249  
105mm F2.8 AFD Micro ..... E+ £249  
105mm F2.8 AFS G VR Micro ..... E+ / E++ £439 - £459  
200-400mm F4 G VR AFS IFED ..... E+ / E++ £1,949 - £2,499  
300mm F2.8 G AFS ED VR II E++ / Mint- £2,949 - £2,999  
300mm F2.8 IFED AF ..... E+ £1,099  
300mm F2.8 IFED AF-I ..... E++ £1,389  
300mm F2.8 IFED AFS ..... E+ £1,599  
300mm F4 AFS IFED ..... E+ £589

#### Olympus OM Lenses

16mm F3.5 Fisheye Zuiko ..... E++ £449  
24mm F2.0 Zuiko ..... Mint- £399  
28-70mm F3.5-4.5 ..... E+ £25  
35-105mm F2.8 SP ..... E+ £69  
350mm F2.8 Zuiko ..... E+ £1,950  
35mm F2.8 Zuiko Shift ..... Mint- £399  
50-250mm F5 Zuiko ..... E++ £239 - £299  
65-200mm F4 Zuiko ..... As Seen / E+ £45 - £99  
80mm F4 Macro Zuiko ..... E++ £199  
80mm F4 Macro Zuiko + Close-up Attachment ..... E++ £149  
85-250mm F5 Zuiko ..... E+ £99 - £129  
100-200mm F5 Zuiko ..... E+ £59  
135mm F4.5 Macro Zuiko ..... Mint- £199  
180mm F2 Zuiko ..... E++ £1,999  
180mm F2.8 Zuiko ..... E+ £289  
200mm F4 Zuiko ..... E+ £49

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**Gitzo** G1177M Centre Ball Head ..... E++ £45  
G1270M 3 way low profile head ..... E++ £75  
G1275M Off Centre Ball Head . As Seen / E++ £29 - £59  
G1335C Column ..... E++ £25  
G1576M Off Centre Ball Head ..... Exc £89  
G175 Off Centre Ball Head ..... E++ £49  
G2180 Fluid Video Head QR ..... E++ £119  
G535 Lateral Arm - Geared ..... E+ £159  
GC320 Tripod Holster + Strap ..... E++ £25  
GH1382 TOD Ball & Socket Head ..... E++ £199  
GH1780QR Centre Ball Head QR ..... E++ / Mint- £139  
GH2750 Off Centre Ball Head ..... Exc £79  
GH2780QR Centre Ball Head ..... Mint- £159  
G035B Extra Low Column Series0 ..... E++ £20  
Graduated Right Angle Bracket G541 ..... E++ £129  
GS2511KB Short Carbon Centre Column ..... E++ £59  
GS3750D Panoramic Disc Head ..... E+ £99  
GS5122LVL Series 3 Systematic Levelling Base ..... E+ £299  
Off Centre Ball Head ..... E+ £59  
Pan & Tilt Head ..... Exc £39  
Rationelle No 2 P/Tilt Head ..... Exc £30  
Studex 320 Extending Centre Column ..... E++ £25

**Manfrotto** 056 3D Junior Head ..... E+ / E++ £10 - £15  
324RC2 Joystick Ball Head ..... E++ £59  
329RC4 3Way Head ..... E++ £49  
340 Elbow Bracket ..... Unused £39  
500Ballsh 100mm Half Bowl Short ..... E++ £35  
516 Pro Video Head ..... E+ £179  
520BALLSH 75Mm Short Half Bowl ..... E++ £35  
Long Lens Support Mk1 ..... E++ £99  
MH055M8-05 Magnesium Ball Head ..... E++ £139  
MH057M0-05 Magnesium Ball Head QR ..... Mint- £99  
MN029 Head MKII ..... E+ £25  
MN055CCS Short Column ..... E++ £25  
MN115 3way Head ..... E+ / E++ £15  
MN116 Mk3 Super Video Fluid Head ..... E+ £89  
MN160 Head ..... E+ £69  
MN168 B&S Head ..... E+ £25  
MN222 Joystick Head ..... E+ £35  
MN322RC2 Head ..... E+ £45  
MN323 Quick Change Plate Adapter ..... E++ £15 - £20  
MN329 Head ..... E+ £39  
MN329RC4 Head ..... E+ £49  
MN352 B&S Head ..... E+ £19  
MN354 Quick Adapter Low Profile ..... E++ £25  
MN394 Quick Adapter Low Profile... E+ / E++ £29 - £35  
MN410 Junior Geared Head ..... Exc / Mint- £65 - £99  
MN460MG Head ..... E+ / E++ £35 - £39  
MN482 Micro Ball Head ..... E+ £25  
MN519 Pro Fluid Head ..... E+ £249  
MN700RC2 Mini Video Head ..... E+ / Unused £39 - £49  
MN804RC2 Pan/Tilt Head ..... E++ £45  
MN808RC4 3Way Head ..... E+ £49  
Modo 785 Tripod Backpack ..... Mint- £29

#### Tripods Legs & Monopods

**Gitzo** G1345 Mk2 Tripod ..... E+ £229  
G220 Tripod ..... E++ £179  
G2220 Aluminium Legs ..... E++ £159  
G320 Tripod ..... E+ £139  
GK1581OT Ocean Traveller 6X Carbon Legs ..... E++ £649  
GT1940C Ser1 Basalt 4Section Compact ..... E++ £159  
GT2930EX Ser2 Basalt Explorer 3Section ..... E++ £259  
GT3532LS Carbon Tripod ..... E+ / E++ £449 - £489

**Manfrotto** 055 Tripod + 141 3 Way Head ..... E+ £69  
3 Section Monopod ..... E+ £15  
Compact Light Aluminum Tripod ..... E++ £29  
MKC3-H02 Compact Tripod Kit ..... E+ £45  
MN075 Tripod ..... Exc / E+ £59 - £79  
MN144B Tripod + MN168 Head ..... E+ £59  
MN190C Tripod ..... Exc £29  
MN234 Monopod Tilt Head ..... E++ £15  
Silver 190 Tripod + Head ..... E++ £99

**Velbon** CX-888 Tripod ..... Mint- £29  
D700 Tripod + PH368 Head ..... E++ / Unused £69 - £75  
Delta 2 Carbon Fibre Tripod + Hide Clamp ..... E+ £149  
Sherpa 250R Tripod + PH157Q Head ..... Mint- £69  
Sherpa Pro Pod 7 Monopod + B&S Head ..... E++ £69  
Ultrak UT-53D with QHD-53D Head ..... Mint £89  
VEF-3 Tripod ..... E+ £29  
VGB-3 + 3 Way Head ..... E+ £35  
VS-443 Tripod Legs ..... Mint- £159

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**\*Price after £100 cashback from Sony. Ends 05.09.17**

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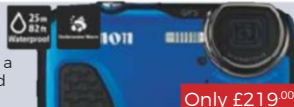
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| XC 50-230mm O.I.S  | £299.00   |
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#### Energizer 1 Hr inc. 4xAAA £22.99

### Other Batteries

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#### AA Lloytron 2700mAh (4) £6.99

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37mm £4.99  
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46mm £4.99  
49mm £4.99  
52mm £4.99  
55mm £5.99  
58mm £6.99  
62mm £7.99  
67mm £8.99  
72mm £9.99  
77mm £11.99  
82mm £14.99  
86mm £19.99

#### Marumi DHG Slim Frame Multi-coated Clear Protectors

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49mm £10.99  
52mm £10.99  
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67mm £15.99  
72mm £17.99  
77mm £19.99  
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52mm £11.99  
55mm £12.99  
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72mm £25.99  
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58mm £24.99  
62mm £27.99  
67mm £31.99  
72mm £35.99  
77mm £39.99  
82mm £44.99  
86mm £49.99

#### Hoya Pro-1D Slim Frame Multi-coated Clear Protectors

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62mm £31.99  
67mm £35.99  
72mm £39.99  
77mm SPECIAL £29.99  
82mm £49.99

#### Marumi DHG Slim Frame Multi-coated Circular Polarisers

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58mm £35.99  
62mm £39.99  
67mm £44.99  
72mm £49.99  
77mm £54.99  
82mm £69.99

#### KOOD ND4 & ND8 Filters

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58mm £34.99  
77mm £26.99  
82mm £34.99

### Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

#### P-Type: 84mm wide filters

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Wide Angle Holder £6.99  
Filter Walleet for 8 filters £9.99  
Adapter Rings 49-82mm £4.99  
Circular Polariser £27.99  
ND2 Solid £12.99  
ND2 Soft Graduated £13.99  
ND2 Hard Graduated £13.99  
ND4 Solid £12.99  
ND4 Soft Graduated £13.99  
ND4 Hard Graduated £13.99  
ND8 Solid £12.99  
ND8 Soft Graduated £13.99  
ND8 Hard Graduated £13.99  
Light Blue Graduated £12.99  
Dark Blue Graduated £12.99  
Light Tobacco Graduated £12.99  
Dark Tobacco Graduated £12.99  
Dark Sunset Graduated £12.99  
Light Sunset Graduated £14.99  
Dark Sunset Graduated £14.99  
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Red/Green/Yellow each £14.99  
Six-piece ND Filter Kit £59.99

#### Z-Type: 100mm wide filters

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ND2 Solid £16.99  
ND2 Soft Graduated £17.99  
ND2 Hard Graduated £17.99  
ND4 Solid £16.99  
ND4 Soft Graduated £17.99  
ND4 Hard Graduated £17.99  
ND8 Solid £18.99  
ND8 Soft Graduated £19.99  
ND8 Hard Graduated £19.99  
Light Blue Graduated £17.99  
Dark Blue Graduated £17.99  
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Dark Tobacco Graduated £18.99  
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#### A-Type: 67mm wide filters

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ND2 Graduated £11.99  
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ND4 Graduated £11.99  
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ET-71II Canon 50/1.4 £9.99  
ET-60 Canon 75-300/4-5.6 £9.99  
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ET-67 Canon 100/2.8 Macro £9.99  
ET-67B Canon 60/2.8 £9.99  
EW-60C Canon 18-55 IS £7.99  
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EW-78D Canon 18-200 IS £9.99  
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EW-83C Canon 17-40/4.0 £12.99  
HB-32 Nikon 18-105 VR £7.99  
HB-45 Nikon 18-55 VR £7.99

#### Screw-Fit Lens Hoods

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46mm Rubber Hood £3.99  
49mm Metal Hood £5.99  
49mm Rubber Hood £3.99  
49mm Shaped Petal Hood £6.99  
52mm Rubber Hood £3.99  
52mm Shaped Petal Hood £6.99  
55mm Rubber Hood £3.99  
55mm Shaped Petal Hood £6.99  
58mm Rubber Hood £3.99  
58mm Shaped Petal Hood £6.99  
62mm Rubber Hood £4.99  
62mm Shaped Petal Hood £7.99  
67mm Rubber Hood £4.99  
67mm Shaped Petal Hood £7.99  
72mm Rubber Hood £4.99  
72mm Shaped Petal Hood £7.99  
77mm Rubber Hood £5.99  
77mm Shaped Petal Hood £7.99

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F2.8 EX DG  
MACRO OS HSM

High performance, large aperture medium telephoto macro lens with OS (Optical Stabilizer). SRP £649.99

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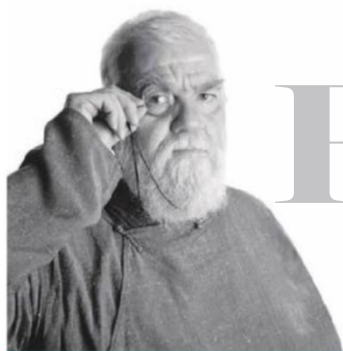
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# Final Analysis

**Roger Hicks considers...**

'Man of the House', c2015, by Norm Diamond



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**T**he memento mori, the reminder of mortality, has a long history in philosophy and art; and *What Is Left Behind*, Norm Diamond's 2017 book subtitled *Stories from Estate Sales*, is very much a memento mori. Where most Europeans might get someone to clear the house of a deceased relative, or do it themselves, it is quite common in the US simply to put price tags on everything and then throw the house open to all comers – an estate sale.

Diamond's pictures are poignant reminders of how alike we all are in the way we treasure our memories, our experiences and possessions, and how different we all are in what we remember, experience and keep. But how are they 'Fine Art'?

Well, the photographer's intention, obviously: one of the best definitions of art is that it is 'what artists make'. We may

'get' or understand some kinds of art better than others, but you need to be pretty blinkered, or stupid, or arrogant, or any combination thereof, to pretend that you alone can define art.

## Thought-provoking images

Still more relevant is the way in which Diamond's pictures make us think. They bring to mind an inscription found on many tombstones: 'As you are now, so once was I, As I am now, so shall ye be'. And they show the collision between price and value.

Even so, why are they not 'just snaps'? In a sense, they are. But so are almost all photographs. You stand in the right place with the right focal length, and press the shutter release at the right time. You may add more light or introduce shading, but merely playing with the light does not automatically create good art from bad

art, or from non-art (if any such thing exists). We quickly come back to standing in the right place, etc.

This picture is surprisingly well executed. 'Surprisingly', because it is so deliberately artless. Then look at the colour balance and at the absence of blown highlights and blocked shadows. This is pretty basic stuff, and mastered easily enough. But it involves critical examination of a scene; it means understanding what levels of technical quality are both feasible and appropriate; it means knowing when not to shoot as well as when to shoot.

Above all, fine art doesn't mean shooting only the kind of pretty clichés that might have won camera club competitions in the 1950s. It rarely requires technical competence beyond the ordinary, but vision and ideas are another matter.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at [www.rogerandfrances.eu](http://www.rogerandfrances.eu)). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Patty Carroll.





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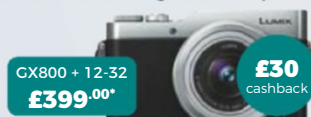
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